

THE ART-UNION.



LONDON, DECEMBER 1, 1846.

THE present Number of THE ART UNION Monthly Journal completes the EIGHTH Volume of the Work. It is our pleasant duty, in "reporting progress," to state that our exertions, especially during the past year, have been fully appreciated. We have laboured with the knowledge that we were not labouring in vain—with reference either to our own recompense, or the far higher and worthier objects we have kept steadily in view—the extension of knowledge, the improvement of taste, and the advocacy of British Art. Our monthly circulation during the year 1846, has exceeded 7,000: we have consequently been enabled to give to our Journal a more important character than it had previously obtained—to elevate its rank in periodical literature, to increase its utility, and to render its advancement in value commensurate with the public support it has received.

It will be obvious that without augmented circulation, it would have been impossible for us to have introduced into our Journal the several improvements to which it has been subjected: the principle upon which it is conducted—and upon which we shall continue to conduct it—is simply this: *we expend in its production the whole of the income derived from its circulation*: thus rendering every subscriber auxiliary to its improvement: the advertising sheets yielding us sufficient recompense for our labours.

Our subscribers will find elsewhere various details in reference to our projects for the coming year; and our reasons for increasing the number of pages, and a consequent increase of price; we do not believe that a single one of our seven thousand subscribers will complain of this change, when its full effect and importance shall have been seen. We anticipate, on the contrary, a very large augmentation; and acting under this impression, we are incurring expenses which—judiciously managed—cannot fail to double the value of the publication.

It remains for us but to express our acknowledgments for the very large share of support we have received—not only from THE PROFESSION, and from those to whom the information we communicate is more immediately addressed—but from THE PUBLIC, who are becoming, daily, more and more interested in the subject of Art—its importance as a source of enlightenment and gratification.

If our prospects be encouraging, the retrospect is equally so: we have endeavoured to discharge, justly and generously, the high duty we had undertaken: we have obtained proofs in abundance that advantages have been derived from our labours by every class for whom they were exerted; and we presume to hope, and think, we have aided that general advancement in Art, which marks the existing era; and justifies the belief, that while the British School will maintain its proud position in reference to higher branches, the Industrial Arts in Great Britain will, ere long, cease to incur the charge of inferiority, and that Art will be the most powerful auxiliary of the energy, activity, and industry, for which our country has ever been pre-eminent.

We have the gratification to announce, that His Royal Highness PRINCE ALBERT HAS CONDESCENDED TO "ACCEPT THE DEDICATION OF 'THE ART-UNION Monthly Journal of the Fine Arts';" we are deeply sensible of this advantage, not only as a large recompense for our past labours, but as an expression of confidence in our future exertions, which we shall do our utmost to deserve.

ILLUSTRATED TOUR
IN THE MANUFACTURING DISTRICTS.

THE STAFFORDSHIRE POTTERIES.

It has been our object, in these papers on manufacturing subjects, to impress strongly on the public, that nothing is unimportant which bears upon National Education, and the proper training of the public mind. It would be worse than useless to educate artists to produce beautiful forms, unless we had a public educated to appreciate grace and beauty. When Pericles adorned Athens with the temples and statues which so long continued to be the delight and wonder of the world, he provided his countrymen with silent instructors, whose lessons were not the less impressive because they were received unconsciously. Taste in ornaments of domestic and daily use, will accomplish for private life in England, that which the genius and patriotism of Pericles accomplished for public life in Greece. We are even more anxious for the improvement of common earthenware, than for the triumph of expensive porcelain. The cup, the plate, the jug, belong to the cottage as to the palace; there is no additional expense involved in giving to the peasant elegance of design and correctness of pattern, however coarse may be the material of the utensils. In our textile fabrics we are glad to find that this truth is beginning to be recognised, but its application to the potter's art is still more extensive and more important. "Crockery," as it is familiarly termed, enters more largely into our domestic and social existence, than any other production; even "the broken tea-cups wisely kept for show," are objects which exercise an influence over the dawning mind of the child, and over the development of taste in the mature man. It is therefore our duty, as guardians of Art, to urge, in every form, the importance of training the nation to appreciation of Art. It is not the artist who forms the public; to a much greater extent the public creates the artist, at least, as much as the audience forms and moulds the orator. It is a cheering reflection for the young artist, that every good design he produces, is not only a new proof of his progress, but also a lesson to the public, by which they will be enabled to form a correct estimate of his further progress. The peasant who has practically learned the beauty of harmonious compositions and combinations, whether in form or colour, has been receiving education analogous to that which literary instruction affords for the appreciation of eloquence or poetry. We are preparing, what we may be permitted to call, an audience for the sculptor and the painter, when we place before the eyes of the people, the best harmonies of form and colour, embodied in articles, which daily, and almost hourly, force themselves upon attention.

Pottery and glass are manufactures which give value to materials that would otherwise be worthless. The clays that enter so largely into British porcelain and earthenware could not be made available for any other purpose, and flints are equally inapplicable to any great use but that to which they are applied by the hands of the potter. It is, therefore, in the highest sense, a truly native branch of British industry, and consequently deserves every possible encouragement. Whatever doubts may be entertained respecting the claims of our best porcelain to compete with the best of France and Saxony, there is no doubt that our ordinary earthenware, and more especially our dinner services, are unrivalled in the world. The returns of exports show that we have absolute command of all foreign markets, where our productions are allowed to meet foreigners on equal terms, and consequently, that there are few classes who have more to hope from extended trade than

the manufacturers of Staffordshire. We earnestly desire to impress upon them, that an anxiety for continued improvement is the true secret for maintaining superiority; new markets will open as the improved system of commerce extends, and its extension is as certain as the ebb and flow of the tide. They must be ready to appear in these markets, prepared, not to meet a struggle, but to grasp a triumph. The victory is in their hands, but conquests can only be preserved by exertions similar to those which led to their acquisition. A little expense bestowed upon artistic production now, will ensure a large harvest of profit at no very distant hereafter. We believe that our manufacturers are not insensible to these truths; it has been our gratifying duty, on the present occasion, to exhibit undeniable signs of progress, and record many striking examples of decided improvement. From what has been done, we may form expectations of what may yet be achieved; our manufacturers, in many instances, can look back with pride, and it only remains that they should look forward with that best of ambitious desires—the desire to surpass themselves.

Although in continuation of our details concerning the Staffordshire Potteries, we shall have to report chiefly of the manufacturers who produce earthenware, we commence with that of

MESSRS. MINTON, STOKE-UPON-TRENT,

who manufacture Porcelain (and porcelain principally), of purity and excellence second to no manufactory of the kingdom. We must for the present content our readers with a mere glance at the character of this establishment, reserving ourselves for a full report hereafter: to supply it now, at all justly or adequately, would require greater space than we can arrange to give it—as much space, indeed, as we accorded to the subject last month. At some future time we may be in a condition to discharge this duty properly, in reference to the wishes of our readers and the merits of an admirably conducted and flourishing manufactory—honourable to the country, and more than satisfactory as regards the successful application of



The clays fine art to the art of the Potter. We give therefore, now, engravings of only two of Mr. Minton's productions, both excellent copies from the antique.



The Manufactory—or, rather, the Manufactories—the china and earthenware potteries being conducted in distinct buildings, divided by the high road—though of comparatively recent foundation, have, by the taste and spirited perseverance of the Messrs. Minton, both father and son, risen to the highest eminence. The whole course of the manufacture evidences the greatest care and attention, which have doubtless induced a beneficial effect upon the trade generally. The painting, from its extreme neatness, and in most of the higher classes, its elaborate finish, has the best effect; though, we think, and should be unfaithful to the object we have in view if we did not state—that the continual and close study of the Sevres and Dresden flower-painters, which so peculiarly marks the productions of this establishment, is in some measure detrimental to the progress of the artists employed, causing mannerism, and a partial neglect of Nature, that must always, to a certain extent, lessen the value of their efforts. No satisfactory or adequate exchange can be made for the beauty and endless variety which Nature so lavishly scatters around us—no substitution can repay their loss—and the artist is unwise and unjust to himself, who attempts a barter by which he must be a loser. The same amount of talent we have seen devoted, and most successfully, to these imitations, would, if directed to higher purposes, have produced much more satisfactory results, and we think, upon reflection, this will be evident to the artists themselves.

We desire not to slight the great advantages resulting from the study of the best examples of foreign production; still, while these are admitted, nay, enforced, let them not be unduly estimated, so as to supersede or weaken the paramount necessity for natural study. At the same time, having thus far conceded the great merit of the *finer productions* of this class, we would strongly protest against the indiscriminate value too often put on *all*. The great proportion of foreign ware (*bona fide foreign*) imported into this country, is of decidedly inferior quality. The general character of the Sevres and Dresden flower-painting is of a very low standard, being unnatural, many of the "flowers" existing only in the caprice of the painter; and this we have seen repeatedly in works that, at the same time, showed considerable taste and judgment in colour and grouping—a contradiction that could only arise from the fact that *nature* had been neglected, or rejected. This peculiarity is so well known by those who are employed upon the imitation of these styles, that several singularly "coloured forms" are technically known as Dresden and Sevres flowers, and the insertion of these, in groups, marks the peculiar style aimed at. It is also known now to some extent, but not so generally as it should be, and as we shall endeavour to make it, that the bulk, the great bulk of ware sold as Dresden, Sevres, and old India, is of *English manufacture*—the patterns, colours, peculiar style of gilding, and even the foreign marks at the back of the ware, are all successfully counterfeited. This, though a practice that cannot be too severely condemned, has been in a great degree caused by the avidity with which "foreign" ware has been bought, irrespective of any intrinsic worth or excellence; and we have but little sympathy for the parties who, in such cases, are so juggled. We would have this published as widely as possible, as a warning to the connoisseur in "foreign porcelain"—not so much for his benefit, as for that of our English artists.

The bisque figures of Messrs. Minton have enjoyed for a long time a very considerable sale; and though we must fairly and frankly state, not in an artistic point of view, of great merit, still they are most carefully executed, and were, until lately, the very best productions of this class of art in the Potteries. The imitation of lace as an appendage to most of these figures, is here carried out very successfully, and causes a "prettiness" and novelty that secure many purchasers. The process by which this is effected is extremely simple. Real lace is the groundwork which, being immersed in "slip," becomes saturated, and a coat or crust, adheres to it, which in the firing becomes firm, while the lace is of course destroyed, leaving the pattern perfect in "bisque." Lately, another manufactory has been taken by this firm, devoted exclusively to the manufacture of *QUARRIES*, which are made here to a very considerable extent. The inlaid encaustic tiles are made in moulds—the plain colours out of

dust, by means of an hydraulic engine. The subject of ENCAUSTIC TILES is one upon which we have long contemplated an article—reporting fully the proceedings not only of Messrs. Minton, at Stoke, but of Messrs. St. John and Co., of Worcester; Messrs. Singer, of London; and others who have devoted attention to this now extensive and important branch of manufacture, in which high excellence has been already attained.

But, as we have intimated, we shall for the present pass through the establishment of Messrs. Minton, merely observing that the "stock" shown in his large and admirably arranged warerooms, comprises every variety of pottery, from the most costly to the most common; and although they have hitherto paid more attention to ancient than to modern forms, we know they are making arrangements to obtain the aid of accomplished artists—sculptors, painters, and ornamental designers; and we have very lately seen designs for this house (we shall no doubt hereafter engrave them) which, when executed, will, we cannot doubt, vie with any that have been produced in this kingdom. Mr. Minton is himself a gentleman of highly cultivated mind and refined taste, and we feel assured that the preference he has hitherto given to the antique, and to the productions of Sevres and Dresden, has arisen chiefly from his belief that the efforts of British artists would not enable him to rival them either in form or ornamentation.

MR. JOHN RIDGWAY.

This manufactory is situated at Shelton, midway between Stoke and Hanley, and joins the very elegant residence of the proprietor. Probably, from this circumstance, its general external appearance is more neat, and presents a better aspect to the eye than any other manufactory in the Staffordshire Potteries; indeed the impression altogether, both as regards visual and mental associations, is most pleasing. The close contiguity of employer and employed, argues well for the beneficial influence of direct personal inspection. The whole property is surrounded by excellent pleasure gardens and plantations. By the exertions of Mr. Ridgway in various channels, the Potteries have been much benefited. Mr. Ridgway having been for many years so prominently and eminently a mover in the various objects tending to the advancement of this district, it would have been an omission not to have alluded to the fact.

The productions of his establishment are of considerable excellence. The printed patterns generally are very light in character, showing a very great proportion of the white ware, and are of extreme neatness and simplicity; though we consider this peculiarity is too closely adhered to in many of the patterns we have seen, causing too great a similarity, and a want of freshness and novelty. With this reservation, the style may be described as pleasing, and in many instances it has been very popular.



We selected from Mr. Ridgway's establishment the five subjects which follow: in the first, there

is an excellent motive, thoroughly and consistently carried out. The article is plain enough,—a jug of extremely simple shape, decorated with ivy, nothing more; but it is well done. The handle is in good taste, being a true copy of a cutting of an ivy stem, thus securing harmony throughout. We may add, the details are all well studied.

The following is a jug of form similar to the one before given. The decoration is a well-composed wreath of the convolvulus—a plant admirably



adapted to the purposes of the ornamentist. Its use is in this case happy. It is in slight relief, painted over; in some cases, we must acknowledge, not with the best effect.

The following copy of a Chinese vase is very decidedly good; its colouring and ornamentation are perfectly oriental. Although not of a class we desire to see multiplied, this must be described as a work of very considerable merit.



The curvilinear proportions are perfect, without being obtrusive,—an effect which sometimes results from too strict an adherence to geometric forms; and the flower-painting is of a subdued and mellow character, unlike the glaring hues which are too often exhibited on copies of oriental vases.

We append a scent jar, a good idea, well executed. Not intended to be moved very often, we



presume, as it is rather prickly to the touch. The flowers on this jar are painted, and the general effect is thereby impaired. Many pieces in this style are left in the bisque, in which state they are singularly chaste and elegant. This kind of decoration is becoming rather prevalent; we trust it will not be carried too far, as the notion is curious rather than beautiful.



In the above the same principle is adopted, but the flower ornamentation is less confused. The handles are well managed.

MESSERS. RIDGWAY AND ABINGTON.

Among the more important manufactories in Hanley, a distinguished position must be accorded to that of Messrs. Ridgway and Abington, some of whose productions may safely challenge comparison with the best produced at any other works in the district. Here form, and such varied details of ornamentation as fall more immediately under the department of the modeller, receive peculiar attention, and the success attained is in many instances most satisfactory. This department is under the immediate direction and control of Mr. Abington, whose knowledge and correct taste in all matters pertaining to art is apparent in almost every article produced at these works. Many of his forms are pure and elegant in a high degree; and, in ornamenting them, he never forgets that decoration is intended to heighten, and, as it were, enforce the effect of form, and must not be used as a mere disguise. Hence his most elaborate specimens are never overloaded,—full they may be, and often are, and rich in fulness and complication, but still form is invariably made the main point of which decoration is—as it ever

ought to be—the illustration. The examples we have selected from this manufactory are chiefly jugs, of which we saw many with strong claims to favourable notice. Our first cut is of a jug for



hot water; it is fitted with a lid of metal, which, although contributing to usefulness, rather detracts from what is otherwise a good form. The engraving gives but an inadequate idea of the modelling, which, like everything of the kind produced here, is of good design and execution. The swell of the body is decorated with a graceful convolu-



tion of foliated ornament, with panels between, in each of which is placed a head of the vine-crowned Pan, who re-appears on the handle, holding his pipes in his hand. A wreath of grape leaves and fruit encircles the upper part of the jug.

Our next example is of simpler form, and has not the well-defined purpose for which the first is remarkable, yet it is of excellent character. There is a slight want of congruity, however, in the ornamentation—the vine being used freely (and, so far, effectually) on the handle, while the body of the jug is covered

with rather elegantly disposed but nondescript plants. Anomalies of this kind are, nevertheless, of rare occurrence.

Here we have another jug which has had "a



narrow escape" of being thoroughly excellent. To the body we have nothing to object; in form, proportion, and decoration, it is highly pleasing; but, unfortunately, the handle has nothing in common with it, except, indeed, the mere general form. The body being covered with a design composed of grapes and vine leaves, arranged on a kind of natural trellis, while the handle is covered with Elizabethan ornament, which does not in any way harmonize with the classic feeling of the main design. Here, again, we must commend the exquisite manipulative skill displayed in the modelling. The vine is a successful study of nature, and therefore excellent. Nor has the skill of the artist been rendered nugatory by the sponge of the workman, which in so many cases obliterates at one "smoothing wipe" whatever of beauty or delicacy the design may have had—all is clear and sharp as it came from the mould. The sponge is the worst enemy of the Pottery modellers.

We next give an example of the ewer and basin. The purpose of these articles prescribes a certain range (and a very limited one it is) to the designer. No wonder, then, that they exhibit a general sameness, to which it is difficult to give



anything like striking variation. Novelty, which, after all, is but a mean quality, must not be expected here, at least in any considerable degree. Our present example is plain, but of elegant simplicity—full of graceful suggestions, from the smallest curves to the general form. The handle is peculiarly good; it rises naturally and gracefully out of the rim, turning downwards with a smooth unbroken curve to the point of contact. The merit of this handle consists in its being an integral part of the jug, and not a mere adjunct. As a general principle, the handle should form a part, either of the body, or of the ornament by which the body is covered. The pattern is gold on white.

Of the following—a butter-cooler—the small scale of our engraving gives but an inadequate conception. The scroll ornaments on the sides are good, but would have been better for more refinement of form. They are *dumpy*, and the clear understanding, so obvious in many other cases, is wanting here. The cover is better; the foliage flows round it in graceful masses.



The accompanying cut of a flower-pot exhibits much tasteful appreciation of the style of design most suitable to such objects. The form is a



regular hexagon, with stand to match. The idea is Moorish, of which it may be considered a felicitous adaptation. The ornament, which is contrived and executed with great skill, is in relief, white, on a ground of a pale but clear green, the whole effect being chaste and quiet. This flower-pot is an unquestionable achievement in its way, and we look with some anxiety for other specimens of equal merit, which we believe Mr. Abington has in progress.

In designs for flower-pots and the other accessories of the garden and conservatory, it must be confessed we are far behind our neighbours of France; in Paris the seed-shops exhibit a large variety of beautiful objects. We procured several of their best examples, some of which we have engraved; others we shall hereafter submit to our readers.

It is, however, cheering to know that in this department of industrial art, we have of late years made great advances. Not very long ago it was almost impossible to procure of English manufacture, a flower-pot between the very costly and the very common; this evil no longer exists; nearly all the manufacturers of Staffordshire have produced objects of some degree of merit.

An ornament for the chimney-piece or boudoir-table to contain flowers, or other light matters, at



the will of the possessor. It is of good form, and is another instance of correct feeling in the application and execution of modelled ornament. It is about eight inches high, made in various coloured materials.

We append one other cut—although an object we have previously given—principally for the purpose of appending to it the observations it suggests.

Medieval art has been most capriciously treated within the last three or four years: at one period we have been enthusiastic in the admiration of that ingenuity which gave symbolic meaning to every, even the slightest detail of ecclesiastical architecture, decoration, and furniture; at another we have taken such an utter abhorrence of the slightest approach to symbolism, that we have looked to heathen temples for our models of Christian churches. This uncertainty, the causes of which are far removed from our proper sphere of discussion, has damped artistic ardour in one of its most appropriate pursuits—the exhibition of suggestiveness in utensils necessary to be used at the celebration of religious ordinances. How far such suggestiveness may be safely carried, is a question beyond the proper bounds of art, but assuredly we do not transgress the restrictions imposed by farther and higher considerations than those immediately resulting from art, when we bestow our meed of applause on the Christening Vase, or Baptismal Font, produced by Messrs. Ridgway and Abington. We could easily find among their productions articles more gorgeous

in their decorations, and more ornate in their character; but we could find nothing more distinctly marked, both as a whole, and in all its minor details, by adaptation to purpose. We do not mean adaptation in its mechanical sense, but in the higher design of suggesting solemnity and sanctity as inseparably connected with the uses to which the vase is to be applied.

However persons may differ as to the legitimacy of rendering the symbolism of art subservient to the communication of sacred impressions, or the suggestion of religious thought, no one can doubt that it is a high exercise of art to make the attempt, and that the production of such articles deserves to be encouraged by all who desire that there should be intellectual suggestion combined with every peculiarity of form, and every speciality of design. He who has shown that he can make a christening vase a kind of silent sermon on the sacrament of baptism, has given proof that aesthetic principles of art are his recognised guides in every other branch of design. He has manifested the perceptive power to comprehend, and the executive power to develop his conception. There may be, indeed, some special predispositions to what all must confess to be very special in itself—the symbolism of art; but we feel a kind of instinctive confidence in those who evince a mastery over such high suggestiveness, and we have good reason to know that, in this instance, the confidence has not been misplaced.

All praise is due to Messrs. Ridgway and Abington for their very zealous and praiseworthy, and, we are bound to add, very successful efforts to improve the character of modelled ornament,—a branch of the potter's art capable of very extensive application, and which is so beautiful, when properly used. In this peculiar department they are surpassed by none, and equalled by very few of their many competitors. Much of this is to be attributed to the correct taste and artistic knowledge of Mr. Abington, with which he associates a high degree of executive skill—qualities that are sure to produce excellent results, when combined, as they are in this case, with a large store of general knowledge. Many other excellent productions issue from this house. We saw examples of nearly every sort of wares, many of them of great beauty and costliness. Our selection has been made with a view to the capabilities of wood engraving, rather than to the abstract merit and just precedence of the articles submitted to our view. In table services we saw much that was cheering, testifying anxious solicitude for excellence, and no unfrequent approach to it. Some of these we resolved to engrave; but the peculiar effects produced by a combination of gold and colours it is difficult to render in the very imperfect medium of wood-cutting.

MR. CHARLES MEIGH.

This manufactory is situated near the Bucknall road, Hanley, and covers a very large extent of ground. Its productions, though limited to earthenware, white stone, and coloured bodies, are of very superior quality. We have engraved some objects which more particularly attracted our notice. We might have made many other desirable selections from this extensive and well-managed establishment—works in earthenware—which justly merit execution in porcelain. Mr. Meigh carries on a very large trade with America; and furnishes also a very considerable proportion of the retail dealers throughout the kingdom. His dinner-services and tea-services are especially meritorious; and he has made much satisfactory progress in jugs of various capital forms. Some of his productions of this latter class have, indeed, maintained so strong a hold upon the public, that they may be seen, mounted, in the shops of nearly all the hardware traders of the kingdom. We shall probably, ere long, be called upon to exhibit examples of his more recent produce in the art.



The appended font is in strict keeping with the sacred character of the rite to which it is dedicated. Centuries of association sanction, at least, if they



do not prescribe the use of the Gothic style, in all articles pertaining to the services of the church. This font is pure, and a copy, the original of which is at Cambridge University; although we have previously noticed this work, it may be appropriately re-introduced into our brief report of this excellent establishment.

in that market. It is earnestly to be hoped that the good promises afforded by their occasional efforts in other and more directly artistic ways, will lead to further exertions to attain excellence; and of this we have no doubt, for we perceived nowhere evidence of a more earnest desire to consult and act upon the safest and highest authorities, or the manifestation of a more energetic spirit in obtaining the best results from the materials to which their manufactory is limited. They produce articles only in earthenware; but some of their chimney-slabs and door-furniture are so excellent as to have at first the character and apparent value of porcelain. We copied from Messrs. Muyer's works a flower-pot, simple, but



of great merit,—the vine wreath is rather petite, but correctly rendered. The general colour is white. For the black in our cut, the reader will please to read blue. This flower-pot is remarkable for the introduction of a new principle, by which the pot is so raised from the saucer that the flower is prevented from acquiring rot from damp.

The number of manufactories in the Pottery district amounts in the whole to about 200. Many of these are small of course, and devoted to the making of common and coarse wares. They are about equally distributed throughout the various



In the appended flower-vase, the ornamentation is superior to the general form. The modelling is clean, the details are accurately felt and understood—and the result is altogether very pleasing.

We have alluded in a previous number to the splendid collection of pictures possessed by this gentleman; indeed it is such a collection as, for the judicious taste that pervades the whole, is rarely met with in the gallery of a private individual.

MESSRS. J. AND J. MAYER.

The works of Messrs. Mayer are situate at Longport. Their trade is chiefly with America; their printed goods, many of which are of distinguished merit, have earned for them a high name

towns. Perhaps the works are most numerous in the three most central towns, Hanley, Stoke, and Burslem: these places contain the principal. Besides the works of Messrs. Copeland and Garrett and Messrs. Minton, Stoke contains others of some note—that of Mr. DANIEL for example—but they are principally remarkable for the extent of business done at them, rather than the artistic character of their productions. Among the chief houses are those of the Messrs. ADAMS and Messrs. BOYLE. Passing on to Hanley, in our enumeration, after Messrs. Ridgway and Abington, and Mr. C. Meigh, we must make honourable mention of Mr. W. Ridgway, whose vast operations, carried on in several works in various parts

of the townships of Hanley and Shelton, claim notice, not so much for the superior character of the wares, as for the amount of employment afforded to a great body of meritorious artisans. Mr. Ridgway is in what is called the American trade, for which the articles in most request are printed earthenware and the commoner kinds of porcelain. It is only just to add that Mr. W. Ridgway is distinguished by the possession and active exercise of many excellent qualities, which have raised him to a high position in the estimation of the many thousands who, in one way or other, are concerned in his very wide circle of operations and influence. Messrs. DIMMOCK also carry on a very extensive business in Hanley, in the printed ware. Their trade is, we believe, chiefly with America. Besides these, there are the works of Messrs. ASTBURY and MORLEY, CLEMENTSON, and many others. Of Messrs. WOOD and BROWNFIELD we have had occasion to speak heretofore—in reference to their meritorious contributions to the League Bazaar. We have not seen anything new from their works of late, but we hope that the expectations they raised on that occasion, will be amply fulfilled by subsequent productions of merit. At Burslem, the houses of most note are those of Messrs. DAVENPORT and Messrs. S. ALCOCK and Co. Besides many excellent examples of porcelain, the Messrs. Davenport produce glass of no small merit; and here we may note that this is the only glass factory in the Potteries. For many years this manufactory has had a leading name, but of late there seems to have been a cessation of effort on the part of its conductors; not that they can fairly be said to have receded, but there has certainly been a disposition to rest on the acknowledged rank of former years. That of Messrs. Alcock, of the "Hill Pottery," is a comparatively new house; yet they have contrived to achieve at least great pecuniary success. Some years ago this manufactory seemed likely to outstrip all its rivals in the excellence of its miniature statuary, having then the valuable assistance of an artist of great ability as a sculptor.* The manufactory of Mr. G. PHILLIPS also claims notice at our hands—as one of good promise, however, rather than for actual performance in reference to the artistic rank of its issues. His business, also, is chiefly with the United States. That of Messrs. WOOD, of Burslem, and that of Mr. DANIEL, of Stoke, also demand some notice. In the latter, porcelain is produced, but in no great quantity. We saw, however, among the productions of Mr. Daniel some articles decidedly good, to which it may be our duty to refer hereafter. We regret we are not able to speak of the present productions of Messrs. WEDGWOOD, at Etruria, in the terms we could wish. The fame of the original founder, to whom we have often had occasion to allude, has cast such a halo round the name that we are loth to express a judgment that, under other circumstances, we should frankly avow. With the influences that still attaches to the name, and the wealth that is at its disposal, what should prevent this manufactory from still taking a foremost rank? We trust selections will be made to effect this, and shall feel pleasure in witnessing and acknowledging them. A new partner has recently been added to the firm. He seems anxious to retrieve, as far as may be, the fallen fame of the house; and we are not without hope, that we may hereafter have to report of this establishment that it has risen, like the Phoenix, to a new life and augmented power.

We are compelled to bring our report of the Staffordshire Potteries to a close somewhat abruptly; but the subject is one to which we shall often have occasion to revert.

* This gentleman—Signor Giovanni Melli—of whose works we have often had occasion to speak in terms of high praise, is a native of Sicily (Palermo or Messina, we forget which). After a course of anxious study in his native country and the various cities of Italy, he came to London, attracted by the fame of the mighty city, intending to view its wonders and then to go to Paris, where he had some idea of establishing himself in his profession. During his stay in London he modelled several groups, which were very generally admired, and some of them happening to fall in the way of Mr. Alcock, who was then in town, he was engaged by that gentleman to devote himself to modelling for him at Burslem. Owing to some misunderstanding, with which we have no concern, he gave up his appointment soon after his arrival in the Potteries, and was subsequently engaged by Messrs. Copeland and Garrett, with whom he still remains.

LEAR'S SKETCHES IN ITALY.*

THIS is a second series of a work which appeared some time ago, and was reviewed at some length. The views in the first series were principally in the Abruzzi—displaying scenery altogether unknown to the general class of voyagers who travel in the Italian states, going the accustomed round in the usual beaten tracks. The views in this, the second volume of those really poetical sketches, are all of places within the states of the Church, and most of them easily accessible from Rome; but, nevertheless, with the exceptions of Isola Farnese, Castel Fusano, and Caprarola, very rarely seen by tourists. The whole of the scenes recommend themselves, especially by their romantic beauty; but they are, moreover, deeply interesting from classical and historical association. The larger views are, as before, drawn and lithographed by Mr. Lear himself, and are also twenty-five in number. The wood-cut vignettes, which are distinguished by infinite spirit and sentiment, have been drawn also by Mr. Lear, and cut by some of the most popular of our wood-engravers. Of these, the three cuts in this page are examples: the largest showing the ruins of Ninfa, one of the most striking passages of the picturesque in the states of the Church. The view shows the Lake of Ninfa, as well as the ruins of the town, which stand on a little river of the same name; having borne the classical name Nymphæus. The town

was destroyed in the twelfth century, by the Emperor Frederick Barbarossa, and again in 1441, by Alfonso of Arragon; since which time it has never been rebuilt. Ninfa and Norma were the first two *feudi* given to the Church of Rome; they were presented by Pepin the father of Charlemagne. In a larger lithograph a more extensive view of the *locale* is given, showing the ruins and

lake as they lie at the foot of the Volscian range of hills, immediately below the rock of Norba.

The next cut in size represents a *casino*, which was built by Cardinal Agostino Trivulzio in 1525; it lies on the Via Collatina, seven miles from the Porta Maggiore. The chambers were formerly painted in fresco by Daniel da Volterra; but these works are now obliterated. The smallest of the



three, shows a tower, called "Tor tre teste;" which gives its name to a *tenimento*, six miles from Rome, on the ancient Via Prenestina.

Among these interesting lithographs is a view of San Felice, the town which occupies the site of Circe, the abode of the sorceress Circe. The promontory on which it stands—Monte Circello—or, as it is frequently called, the Hill of San Felice,

is but a few miles from Terracina, and is one of the most conspicuous objects from all parts of the Pontine marshes. Above the town are the gigantic remains of walls, supposed to have been part of the city of Circe, the enchantress; the extent of their massive fortification is traceable, but the only perfect remnant forms the subject of a lithograph. The romantic mountain town of Sonnino is



the subject of a lithograph, executed from a drawing by Penry Williams. It is shown as rising like an amphitheatre on the side of the hill, up which winds, leading to the town, the road, which is thronged by groups of the picturesquely-attired inhabitants. Sonnino is not far from Terracina, on the borders of the Papal States. The place

was formerly held in ill repute, as being the abode and haunt of banditti. The Castle of Sermoneta forms a bold and striking subject. This stronghold is one of the most important and attractive of its class in Italy. Sermoneta is the ancient Sulmo of the Volscians, and stand on the borders of the Pontine marshes, and is easily distinguish-

able from the post house of the Tor Pre Ponti in the Via Appia. It is in the possession of the Cactani family, whose property it became by purchase in 1297. The remains of the Volscian ruins of Norba (the modern town of Norma) supply two plates—the former showing an ancient gate in the walls, and the second the town, clustering on the



brink of the precipice. These really stupendous remains, which are constituted of irregular blocks of stone of various dimensions, remind the spectator of the massive architecture of the Etruscans, on contemplating which the spectator is always

led to theorize on the means employed by the ancients to move these ponderous and impracticable masses of stone. These remains are among the most surprising remnants of Italian antiquity. The stronghold of Galera affords a beautiful plate, one of the most effective and striking in the series: it shows the approach to the ruined town domi-

nated by the fortress which stands at the edge of the precipice. Others of these plates describe Isola, Farnese, Nettuno, Ardea, Pratica, Castel Fusano, and many other places, among which few are known to strangers, and all of which are remarkable for picturesque beauty and historical interest.

* Published by Mc. Lean, Haymarket.

SCULPTURES IN WOOD, MADE BY THE SWISS MOUNTAINEERS.

OUR Paris correspondent has sent us several drawings on wood, the works of Swiss mountaineers, which we have thought it desirable to engrave, although for the most part they are curious rather than excellent, and show what may be done by very limited means and knowledge, rather than the perfection of which the art is capable. Those we append are copied from a large collection at the establishment of M. DANOLI, in the Rue St. Dominique, St. Germain. M. Danoli, it appears, was for many years in the habit of purchasing in the Oberland and the Grison mountains the produce of the labours of the country people, in carved wood; these were wrought in their own houses; but imagining that a stimulus might be given to their industry, while his own interest might be advanced, he engaged a number of them to work in a large workshop, where, it seems, he now employs above three hundred persons. The system, we understand, he has so well organised, that he now carries on an extensive trade, with considerable profit to himself and advantage to the district. The whole of the works produced are, we are told, cut with knives of different sizes and shapes. In general the objects originate in the fancy of the mountaineer, although sometimes models are set before them. The objects comprise baskets of various kinds, jewel-cases, watch pockets, spectacle-cases, work-tables, work-boxes, statuettes, drinking-cups, sugar-tongs, vases for flowers, &c.

From a friend who has resided many years in parts of Switzerland where the wood-carving is most practised, we have received the following information:—

It is in the Bernese Oberland that the art of wood carving has of later years been carried to the greatest extent; indeed to such a degree, that it now constitutes one of the chief occupations of the inhabitants of that district of Switzerland, and affords them ample means of remuneration.

It is not to be supposed that the individuals devoted to this art are persons of knowledge, acquired by study and travelling: they are, on the contrary, simple peasants, the majority of whom have no other information of the world than what is to be found within the precincts of their valley. It is therefore by their own ingenuity, and by a natural aptitude, that their hands are guided in the execution of this kind of work.

The origin of their art must be attributed to the numberless travellers, chiefly English, who visit Switzerland annually; or, I should rather say, to the enticing scenery which characterises the Bernese Oberland, and brings so many travellers to the spot. In every place of resort, and wherever some natural curiosity is to be seen, such as a cascade, a glacier, or a view, an exposition of carved objects of all kinds presents itself to the traveller, and induces him to become possessor of some *souvenir* of the scene he is witnessing.

The industrious workman, in thus selling the product of his labour, does not even allow his hands to remain idle for a moment; his knife is all the time engaged in modelling a piece of wood into another finished object, in order to replace the one he has just sold. Thus, at once manufacturer and seller, his stock of goods is absorbed and renewed pretty nearly in the same degree, and always presents variety and interest.

At Interlaken, and especially at Brienz, where the art of wood carving is carried on with great success, shops of two or three workmen may be seen. Here the stranger is led to admire the elegance and the exquisite workmanship of the objects manufactured,—such as vases, work-boxes, baskets, &c.; adding to the merit of their execution, the wonderful one of their being, for the greater part, cut out of a single piece of wood.

The objects I have just mentioned are generally made of the wood of the sycamore, esteemed for its whiteness and tenacity. The smaller objects, such as spoons, forks, card-cases, &c., are made of yew. This wood suits the sculptor not only by its hardness, but also by the contrast of its colours, reddish brown and white, presented by the old wood and the new wood; the former colour disclosed by the print of the chisel or the knife through the layer of the new wood, constituting the ground for the ornaments in relief formed on the body of the latter.

In the execution of minute objects, the carver only uses the point of a small sharp knife; for objects more considerable, he uses chisels, more or less fine.

To these introductory remarks we append some examples—premising that, though by no means perfect, they are undoubtedly suggestive. The following is adapted from the cup of a flower, and is remarkably graceful and effective.



In the following, the convolvulus flower and leaf is very happily introduced.



The cut that follows is copied from a very elegantly wrought work basket.

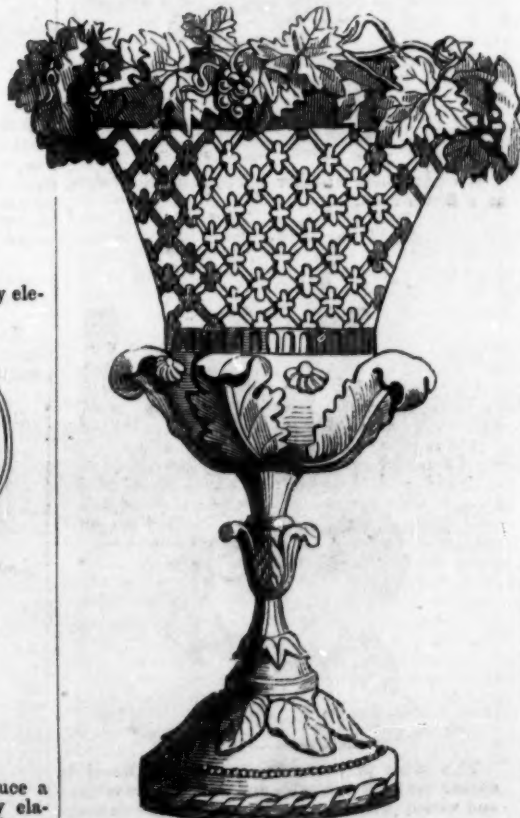


Of work-baskets, the mountaineers produce a very large variety,—many of them of very elaborate character, wrought with amazing delicacy.

In the following there is a manifestation of much judgment and taste; the flowers are judiciously introduced, and arranged with considerable artistic skill.



The following is one of the largest size perforated flower-vases; the design is graceful, and the vine leaves are skillfully introduced.



A still happier example is the perforated flower-vase we append—an exquisite specimen of the art.



We have here a very graceful adaptation of flowers, as a flower-holder.



We have here another adaptation of flowers, as a flower-holder.



This class of the collection of M. Danoli is among the most agreeable and useful of the various and varied productions contained in his establishment.

The following is somewhat grotesque; but it exhibits the lavish use of the vine leaf, and conveys an idea of the delicate and elaborate carving to which the wood is subjected.



We append a third example of flowers, so arranged as to hold flowers.



The following is another example of the carved basket, gracefully designed, and very beautifully wrought.



The following is a form of much elegance, although somewhat "out of nature."



As we have intimated, we supply these examples rather as curiosities than for any very remarkable merit they possess. Still, they are undoubtedly suggestive, and calculated to convey hints to our manufacturers, which do something more than justify their introduction into these pages.

Our Paris correspondent—we may take this opportunity of stating—has supplied us with a variety of drawings from establishments of various kinds in the French capital, which we shall, from time to time, take occasion to engrave. The visit to the bronze works of M. M. DENTIERE has been prepared with some twenty illustrations, comprising examples of nearly all their different branches of manufacture. We have been permitted, also, to copy the most attractive objects in the establishment of M. GRUEL, the eminent bookbinder in the Rue Royale, consisting chiefly of books of a superb character, for presentation, but with some of a less ambitious character. M. TESSIER has also furnished us with copies of his more recent issues in iron. From the terra-cotta works of M. GUENAUT, which surpass in excellence those of M. FOLLËT, we have obtained several examples: they consist, for the most part, of flower-pots and pendant flower-pots. There are other manufactories of Paris which our correspondent proposes to visit; and which, we trust, by his aid, to render useful to our many subscribers—of the manufacturing districts especially.

We may mention, in reference to examples of this class, which we have given during the past year, that in many instances they have been suggestive. We have seen several reproductions—or rather adaptations—of them; not only in the Staffordshire Potteries, but in other manufacturing districts of England.

And it is our pleasant duty to report that we have not taken without giving; more than one manufacturer of Paris has acted upon hints which he received from the wood-cuts that have, from time to time, appeared in this Journal.

Very recently we conveyed an order to an English manufacturer, to supply several articles to a French manufacturer—originals of objects he had noticed in the "Art-Union."

To this important department of our Journal, we hope, ere long, to give additional value; not only in reference to the contributions of our correspondent in Paris, but to the series of papers—Visits to the Manufacturing Districts of France—in preparation by Dr. Cooke Taylor.

Our increased space will, indeed, enable us to pay to this part of our duty, greater attention than it has hitherto received at our hands; and it is pleasant to know that facilities have been—not only readily, but gladly—afforded us by the manufacturers of Paris.

THE GOVERNMENT SCHOOL OF DESIGN.

THE last report of the School of Design is abundantly fraught with matter open to question. In noticing this document we expressed an intention of reverting to the state of the School, which we now do, aided by certain published letters which have been addressed by two Masters in the Institution to the authorities to whom the Government has confided the superior direction of its affairs.*

Upon the surface of the reports—1845 and 1846—lies one great fact, which pronounces the School of Design little else than a dead letter in regard of the ultimate objects of its institution: this is, that "the average attendance of the evening pupils is but eleven months, and that only one has remained three or four years"; and that this is not so much the fault of the pupils as that of the School, we shall presently endeavour to show. The people of this great and free country generally accomplish for themselves those works which in other lands are necessarily effected by the Government. In those countries, the Government leads, but among ourselves the Government is second to the public voice. Our Government measure of Design is infinitesimal. The School would seem to have been established merely as an experimental nucleus, and we have praised its little triumphs as far as they have gone; but the experiment has now declared that it is full time that the Institution should be extended in so far as to meet the wants and tastes of a progressive community. We know that the machinery of no institution works effectively at the outset. It is now eighty years since the existing School of Design at Paris was instituted, and even at this time improvements are announced; it is to be hoped that our own School shall have attained to a mature estate in everything long before it shall have numbered one-fourth of these years. Our experience shows us that in such things foreign Governments bide their own time with the necessary emendations. Ours establishes an institution, and virtually leaves those whom it may concern most—that is, the interested part of the public—to look after it, never doubting that they will very soon hear of whatever imperfections may afflict their tottering *protégé*. In such cases their position is like that of the prince in the Eastern fable, who toils up a scarcely practicable hill assailed by a thousand threatening voices.

It appears, then, that eleven months is the average period of the attendance of pupils at our School of Design; and, if we inquire wherefore, the rational response must be that in that time they have acquired all that can be taught to them in actual furtherance of their respective vocations. "The pupils," says Mr. Richardson, "are selected out of a class who have to live by their daily labour as operative artisans. The ultimate object proposed is, or at any rate should be, to teach each pupil the artistic part of his particular business"; and while the pupils are so selected, and do belong to the operative classes, it is the more necessary that their education should be careful and complete. But this term is not sufficient to become perfect in any one department which the School professes to teach. These same designers, it is to be presumed, will be called upon to exercise their acquisitions under the patronage of the wealthy and learned—of those whose tastes have been fastidiously schooled into appreciation of that category of the beautiful which is not open to uneducated sense. But how is this satisfactorily to be effected with a few months of education? And we expect of educated designers more than this—we expect that they will at least successfully compete with foreign schools. We wish to say that the best designs to be found among us are those of our own artists; but, if we remember the various departments of instruction open to the French and German student, we can by no means expect at home the results we find abroad. The courses of instruction in the School of Design at Paris comprehend architecture, architectural design, carving in stone, geometry and its practical application, arithmetic,

the history of ornamental design, drawing the human features, drawing from the living plant, drawing from the round, the human head, animals, flowers, and ornaments; composition and practice in bas-relief, modelling from the living plant, modelling the human head and ornaments after the round, &c. &c.; and to all this we learn that the study of anatomy has been added.

Here is a programma unquestionably sufficient for the education of an artisan into an accomplished designer; and it implies an application of a course of years, and the ultimate object is Design—Design, to which department soever the aspirant may address himself. But we have a School of Design in which Design is not taught, according to Mr. Richardson, who says:—

"In order to illustrate the system pursued, I would beg, my lords and gentlemen, to mention one case which occurred a few months since. One of my pupils, a young man, a master ironmonger, requested me to show him how to draw an ornamental stove-front. He had been some time in the School of Design, and was a good draughtsman. I accordingly set him to work, when the Director interfered, took the young man under his own tuition, placed before him an elevation of the Temple of Theseus, from Stuart, and directed him to copy it by a scale of modules and minutes. In a few evenings the young man left the School. By the same system my three classes of ornamental drawing, architecture, and perspective lost, in the middle of the season, from ten to fifteen of the senior pupils, who would willingly have remained, had they been allowed such a course of study as could have been practically applied to their several businesses. And thus it is the School is filled only with lads; the system drives away the artisan, and can only be of service to the young student of a class above that which the School is intended to benefit; it is not even successful here, for the numbers in the advanced classes have dwindled sadly within the last twelve months, and the work of the masters has been in inverse ratio to that expected of them."

Thus it would appear that there is no suitable instruction for those whose productions are peculiarly open to the embellishment of design; it is, therefore, felt to be time misspent—that which is occupied in studies not immediately bearing upon the desiderated purpose. In this—the great metropolis of the greatest manufacturing country that has ever existed—under the cravings of the growing tastes of its inhabitants and of the empire—we had never doubted to see a School of Design crowded with emulous students of all denominations; whereas the School can be but said to be in a state of lingering existence. We know that, from a want of the practical knowledge of manufacture, designs attempted by students of the School are impracticable to the operative: they must be altered, amended, and adapted by some designer who has acquired a knowledge of the fabric for which he is called upon to design, sufficient to enable him to render his designs fitted for execution. In no other School in Europe is there thus wanting the means of rendering available the acquired knowledge. Everything that we admire of the florid composition of earlier times is directly based upon Nature, and is ever the emanation of some great self-instructed mind. When we look upon the inimitable things with which Dürer enriched Nuremberg, we remember what Melancthon says of him after Dürer had turned to the school Nature—his only School of Design—"Postea se senem cæpisse intueri naturam et illius nativam faciem intueri conatum esse eamque simplicitatem tunc intelligisse summum artis decus esse." But all this is sufficiently plain and amply understood without, upon our part, a multiplication of instances. Such men appear but rarely, and their example is to be held up to all who desire to excel. To be really valuable our School must make DESIGN its great end—the means to which are—exposition of the principles of Design, and its adaptation to manufacture. The classes would be attended by many persons who were necessarily employed during the day—and hence illustrated lectures ought to be a medium of conveying indispensable information. From Mr. Townsend's letter we find the great inert evil—copying—spoken of; the remedy he proposes—Nature—is that which we have ever opposed to any debilitating practice of this kind.

"At present, copying is the plan laid down, and thus, with the exception of occasional explanations from the Director and Masters, the pupil is led to no higher exertion of his faculties than the desire to imitate. Under the lecture system he would be led to gradually examine every part of the studies requisite for the industrial artist; and thus, armed with knowledge, his skill would be enabled to blend into appropriate combinations that poetic sentiment which may be associated with the most humble objects. Nature would then present to him, as she did to the Greeks and the Gothic architects, the

source of renewed ideas and energies, through the new perceptions awakened in his mind; because the poetic fancy discovers and appropriates—(after the due education of the eye and the hand in the embodiment of ideas)—the lines of grace and the suggestions of beauty in every ivy and lichen that decorates the ruined wall, every tendril of the convolvulus, or wisp of the wild hop, that calls up a sense and feeling of elegance when looking upon a wayside hawthorn hedge. It is, indeed, in this delight of the maker of Ornamental Art that the moral effects of such education are most drawn out; while it is to the curious examination of his ideas of Nature, as expressed with skill, transformed with meaning, or combined with ingenuity, that commerce owes the rising desire to possess, and the consequent value of, the product as an object of barter."

That this is an effectual method of teaching cannot be denied, and as it cannot be a surprise that its extensive use has been so long neglected, being manifestly an inexhaustible source of elegance and wealth, let us, then, invoke, not the Session, but the House of Parliament, to

Bring hither and send an enamell'd eyes
To the green and such the honey'd showers,
And vernal flowers, the ground with vernal flowers—
Bring the rathe primrose that forsaken dies,
The tufted crow-toe, and pale jessamine,
The white pink, and the pansy freak'd with jet,
The glowing violet,
The musk-rose and the well-attired woodbine,
With cowslips wan that hang the pensive head,
And every flower that glad embroidery wears."

It is puerile to say that the necessary additions and improvements *should* be made: they must be effected, or the School is useless, and the money appropriated to its maintenance—to say the fact—thrown away. We have always spoken sanguinely of the School—but it was never to be expected that the Institution was to remain in a state so deficient. We know enough of the energies of our business classes to understand that, under a sufficient and more liberal administration, the most sanguine hopes would be realized. From the papers before us we learn that in the modelling class two long benches constitute the stock of appliances. There are two desks, but no stands for the proper modelling of the figure, which is a most important aid to die-sinkers, chasers, modellers, workers in gold and silver, carvers, &c. As regards the rooms themselves, we have heard many complaints, more particularly among the female classes; we know, indeed, without having inquired, of one instance in which a student suffered so much from "the closeness of the room," as to be compelled to quit the School. "The great room, with its mass of gaslights and windows that scarcely let in a breath of air, has for months been a great oven into which rushes the cooler air through the outer apartments, consequently the anteroom, devoted strangely enough to the high class of painting, offers a cold and a hot side to everybody engaged in its duties"; and here the objects are so crowded together that there is scarcely space for the easels. Moreover, we need not allude to the space necessary to painting and drawing at ease: indeed, upon this mainly depends the success of the work—failure being imminent if the position of the student be cramped and so confined to his easel as to be unable to view his work at such a distance that the eye may at once compass the whole of it.

We find by the papers before us that casting in plaster has been discontinued in the School. We know not by whose direction this may have been done, but we unhesitatingly pronounce it a treason against the great purpose of the Institution. There is but little satisfaction to a student to be employed during weeks upon a model which is only to be destroyed. Casting in plaster is practised in all Schools of Design; and in the last Report of the French School we find one of the professors publicly complimented on a frieze which he had executed as an example and stimulus to his pupils. We know that wood-carvers and others model small works in soft wax, but this is useless to artists whose labours are complicated and of long duration, as those who work in gold and silver, &c. We are aware that there was no convenience for casting—a deficiency which we have before pointed out—but we were ignorant that casting, so satisfactory and indispensable to the designer, had been discontinued. In short, the practice of casting is absolutely necessary; and, if we are ever to congratulate ourselves on the superiority of native design, we must have a School with at least the advantages and appliances of other

* An Address to the Council of the Government School of Design on the Management of that Institution. By Henry J. Townsend, Master of Painting, &c. A Letter addressed to the Council of the Head Government School of Design. By Charles James Richardson, one of the Evening Masters.

Schools whose excellence we recognise. On this deficiency Mr. Townsend says:—

"The 'chasers' of metal are those who are intrusted with the perfection of the modelling, by working it with various tools on its coming from the mould. When the previous sculptor's work has been the result of great power and knowledge of the human figure, it is quite possible that an ignorant chaser might soon deprive the artistic modelling of much of its highest charm; he must, therefore, make himself competent by study to appreciate the exact meaning of every line of the body—beauties that to ordinary workmen would be imperceptible. To 'chase,' therefore, the works of a Flaxman or a Stothard, would indeed be a task of skill, and, done well, would bring reward to an honest ambition. One of the modelling class, belonging to this section, lately corroborated his desire to study the figure by an explanation that 'his father was the chaser of 'The Shield of Achilles,' by Flaxman, and of 'The Wellington Shield,' by Stothard,' and that he 'should like to follow in his father's career.' This I considered as a praiseworthy impulse—as an instance of the outlet afforded by Schools of Design for talent and ambition that, in the more elevated walks of Art, might only meet with rebuff and misfortune. Not that I apply the latter remark to the student in question, but I instance it to show to what an extent inconveniences before pointed out operate against the progress and 'the usefulness of this important class'; and the more so, since 'in no one respect are our Industrial Artists more decidedly inferior to those of the Continent than in the modelling of the figure.' Yet a whole year has passed, in spite of my remonstrances, without the requisite attention; and 'the deficiency of accommodation,' reported in 1844-5, remains in full obstructiveness in 1845-6.

On the subject of Design—knowing so perfectly how we stand in comparison with other nations—we have ever spoken most earnestly, and after the closest observation of domestic facts. We urged protection to Designs long before it was granted, in simple justice to the upright manufacturer, to put an end to the nefarious and open system of plagiarism practised by so many houses; and we hailed the institution of the School at Somerset House as the only real means of advancement; but that it does not answer to the wants which it was intended to supply, is admitted at all hands. It is far from our object to inflict pain on any individual either immediately or remotely connected with the Institution; but we deem it a duty to point out its insufficiencies. How patriotic soever may be the Council, and how ardent soever their wishes for the improvement of design, we hear but little of their ministering in anywise to the well-being of the School; they seldom or never visit the classes, only occasionally attend the monthly meetings, and know little or nothing of the working of the School. There is embodied in the Council one of the most eminent of our painters; but it must be remembered that, although Decorative Art were nothing without the vein poetic, yet the self-acquired education of the best and greatest of our practical painters does not qualify him to act extemporaneously as a qualified director of the acknowledged branches of a complete education in design. The Director of the School we know to be a gentleman well fitted by his many accomplishments for the position he enjoys; and if the deficiencies and restrictions of the School have not been understood as such by the Council, it has been his province to explain them; but if the deficiencies are acknowledged by them, and countenanced by him, the protest must issue from other quarters, and is made accordingly—first in the papers before us, and hereafter it will appear in other forms not less emphatic. We all know that no institution can work with a full measure of success in infancy; but there is abundant reason for dissatisfaction that there should be withheld from it the benefits of the experience of other Schools. All others acknowledge the value of an interchange of ideas, and why should ours be denied those advantages so quickly turned to available account by them?

In addition to the papers from which we have extracted, we have the last report of the French School in Paris, from which we institute a striking comparison highly complimentary to the French School and extremely derogatory to our own. It appears that the Masters at Somerset House are not allowed an opinion as to the mode of study pursued by their respective classes—one common routine being allotted to all. The copies are selected and put into their hands, and the pupils are removed from class to class at times even in the middle of a course, and without the knowledge of the master under whom they have been studying. Thus these gentlemen are not even considered as drawing-masters, but automata, sans everything but handling—drawing machines. In noticing the

last report we observed that their names were omitted, but we were not prepared to hear of the low estimate in which they were held.

In the French report, M. Belloc, the Director, says, after complimenting each professor individually—"Messieurs! l'école est sincère avant tout, et c'est là ce qui fait sa force: les professeurs apportent dans leur enseignement tout ce qu'ils ont de cœur, de talent, d'expérience; et comme, grâce à Dieu, cette disposition est essentiellement féconde et communicative, les élèves donnent aussi franchement dans leurs essais la mesure de leurs forces. Ils montrent sans subterfuge, ce dont ils sont capables. Chacun fait de son mieux, et s'arrête où sa verve défaille."

Here is all that is liberal of the masters and encouraging to the pupils; hence we understand that the former are in every way worthy of the positions they occupy, and the pupils progress under their direction. We learn further, that being thus qualified, their classes are *confided* to them; they are worthy of the trust.

We now quote a few lines from Mr. Richardson's letter:—

"For my own part, I can only say, I have never been permitted, during the period I have been at the School, to give the slightest practical direction to the study of the pupils. I have always been instructed to make my tuition purely elementary, and have been always told that the young men must apply it as they best could to their several callings; and for this strange reason, that were it not so, the young men would become drudges to their masters, who would reap a fortune through their acquirements. A most illogical deduction, it appears to me, that the designer should become a drudge, and the mere copyist should not."

What is to be said after the apposition of these extracts? To those knowing nothing of the abilities of the gentlemen officiating as instructors of these classes the conclusion must be, that they were unworthy public notice—that their services were not of an order fitted for public recognition; and then ensues the proposition, if the School of Design be not provided with masters whose abilities are worthy of recognition, they are by no means fitted for the position they occupy; and, if we knew not these artists, such would be the conclusion at which we ourselves should arrive. But their names have been before the public, having variously acquired honourable distinction in their profession; and, if thus meritoriously known without Somerset House, why not equally so within it? We know not with whom the *invidia* may rest, but this is a matter which demands explanation—that there is "something rotten" which clogs the progress of the Institution is evident, and it is due to the public that it be remedied.

Competition has, from the earliest times, been recognised as one of the most prolific sources of eliciting talent in truly great works. It is not necessary here to refer to classic examples. Our School of Design was established on the great principle of competition; but the spirit is, nevertheless, discouraged, suppressed, in the School. On this important subject Mr. Townsend says:—

"I could select instances; one will suffice:—S***, a modeller, made an admirable enlarged version of Lisenard's wood-carving. He took it home, and it was broken in the casting. A diligent second attempt at the same was even more successful, but he evidently hesitated about its completion, on finding that there was no certainty about the prizes, and I could not get him to cast what he had done. He soon afterwards left the School. This may be called waywardness, but he possessed unusual ability, which a systematic emulation might have worked into most effective development. Here it may be remarked, that by many of the students the expense of casting appears only to be undertaken on the prospect of possible remuneration by prizes—a circumstance which confirms the recommendation of a casting-room and the appointment of a moulder. If it be said that such offshoots of young ambition as prizes elicit are accomplished by fitful exertions, and interfere with 'the regular business of the School,' I must remark that the next 'regular business' of this young man would have been, under good rules, the cultivation of original design; so that the kind of competition alluded to would only have caused 'extra efforts' in the straightforward course of his studies. How in such a case the copy could be more decisive evidence of his 'real ability' than an equally well-wrought original design, I am at a loss to conjecture. Besides, how many of those rewarded, under the new regulations, for their 'class-drawings' this year, were the authors of 'prize-productions' last season! And inquiry induces me to think that most of those who have obtained 'lucrative situations' were also prizeholders of 1845. Such facts appear to me to be instructive on this head. To depart, indeed, from this principle of 'prize-competitions' in such an Institution, is surely a defiance of all experience. It was pursued in Greece; it was occasionally practised in Italy; it is the very mainspring of the French Schools;

and in the other Continental Establishments for Design it works admirable results, so far as I am informed. Nor is practical experience against it in London: it is pursued in the Royal Academy, in the Society of Arts, in the Art-Union, and in the private Schools; I need scarcely remark that it is also adopted in the extended field which occupies the attention of the Royal Commission on the Fine Arts. My colleagues and myself, therefore, regretted deeply the resolution, against which, if consulted, our practical observations might have had some weight with the Council."

On this subject we might say much more; but the remaining space we have to devote to it must be occupied in confirming the evidences offered us, and in pointing to the manner of supplying the deficiencies. Besides the papers from which we have extracted, we have before us a copy of a letter addressed to Lord John Russell on the insufficiencies of the School of Design, by Mr. R. REDGRAVE, A.R.A., who, during some time, superintended the studies of a department of the School during the absence of one of the Masters. We advert to this letter the more particularly, because Mr. Redgrave is in no wise connected with the School, and that, therefore, the expression of his opinions can have only in view the common weal; and the more weight attaches to such opinions as those of one who has assisted in the duties of the School, being, at the same time, capable of judging of its working. This letter premises that, in design, there are three stages of instruction, of which the first teaches the technical means; the second inculcates pure taste and the principles upon which the finest examples have been composed; the third imparts a knowledge of the manufacturing processes which derive additional value from Ornamental Art. Of these three indispensable departments, the first alone is in any degree effectually taught; in the second, instruction is very imperfect; while the third is altogether passed over as useless; "and yet," says Mr. Redgrave, "the Masters selected are well adapted by their acquirements and talent to give effectual instruction to the students. It is true they are too few for the requirements of such an educational establishment; but, what is worse, they are cramped by the present constitution of the School, which prevents them from making their talents as effectual for the benefit of the pupils as they might be; so that the Schools seem liable to merge into mere Government Drawing Schools, from which creative design will soon be wholly expelled."

This is a result not to be contemplated. From what we have shown of the supineness of the Council it would appear that the Director is the only actively controlling authority in the establishment; and as the direction of the School rests entirely with him, and the Masters appointed to the School are clearly capable of higher developments, the only conclusion that can be come to, as far as regards the existing arrangements, is that the direction of the School works upon erroneous principles; and this is the less tolerable as having thus far continued in the face of long experience and admirable results on the part of the Schools of other nations. We disclaim distinctly and entirely every narrow view of individual advantage or prejudice; our purpose is now what it has ever been—the amelioration of our Art-education; and why should this country be second to any other in the things that human industry and genius can compass? On the relative positions of Director and Masters Mr. Redgrave observes:—

"This arrangement of the relative offices of Director and Masters, whereby the latter are subordinated, is alone a great hindrance to the progress of the Schools; but Government farther retards the means of usefulness of the Masters by the inadequacy of their salaries: I speak at present as to the Evening School—the most important as regards attendances, and as meeting the wants of that large class whose daily engagements prevent their study at other hours. To this School, Government has appointed three gentlemen, each of great talent and acquirements in their own walk of Art, and seems to have supposed that, as but an apparently small portion of their time is required, a small payment may suffice for their remuneration: forgetting the inroad into that quiet which their professional labours require, and the lost energy which the wearying and constantly recurring duties of teaching, as at present demanded of them, induces; and also, that talent such as is required that these Schools may be raised to the utmost extent of proficiency, as it cannot be at all repaid under present arrangements by a due public estimation which all so justly prize, ought at least to receive such a pecuniary return as would enable the Masters to devote heart and energy to the task, instead of being obliged to look to other objects for reward, and to feel those duties as of necessity secondary. Your Lordship will no doubt feel that the intention of these Schools is, not to educate

artists, in the usual acceptation of the word, but Ornamental Designers. To do this, the appreciation of talent in Design should be high, and the office of the Professors of these Schools should be so elevated that they might take a scarcely inferior rank with the Professors of the higher Schools of the Royal Academy; and then there would be less inducement for the Students of Design to turn from a diligent pursuit of Industrial Art under them, to burden the higher walks with indifferent artists. But how can this be the case when those who are appointed to the office are at times placed in the position of mere Drawing Teachers, curbed by, and are always subject to, the crude notions of a Director?"

That the study of the Antique as a great—as an indispensable—source of refinement cannot by any means be remitted, is self-evident; but their Art is not applicable to all our productions, and therefore should not be so misapplied; there is beauty and elegance in other besides classic Art, but none derivable from any other source than that which they cultivated. This source is open to ourselves, and it should be our pride to originate for ourselves a style of Art fitted for our times as they did for theirs. Mr. Redgrave further says:—

"Again, the small remuneration for the labours of those whom I would call Professors rather than mere teachers, precludes their attention to the third division of our arrangement entirely, viz., the knowledge of manufacturing processes. To fit them for this knowledge, they should be enabled and required to pay occasional, yet frequent, visits to the great seats of manufacturing industry here and abroad; thus to appreciate their wants in Design, and the amount of Art which has been and may be applied to the improvement of the various manufactures. This I look upon as a very important part of the knowledge required of a Professor in these Schools, as being greatly suggestive of improvements, and enabling him to direct the attention of the students, and to advise them on the best application of their talents. With these alterations in the position, and perhaps in the number, of the Masters, and under the new mode of instruction suggested—made also, as they would be, directly responsible for progress—we might hope that the trammels of mere imitation would be broken, and that, Nature being more insisted on as the true source of Ornamental Design, our Schools would greatly flourish, and their utility vastly increase; and then the students, called on to adapt Art to purposes and fabrics with which the Greeks and Romans were unacquainted, would, while content to study the principles of taste from their own wants, learn that, though it may be proper to be bound by those principles, it is certainly not right to fetter us by their application of them."

In conclusion,—it is easy to determine what is wanted, since we already have so little. This might at once be seen by a comparison of the régime of foreign Schools with that of our own. There is, in fact, nothing taught at the School which any enterprising youth might not teach himself at home: thus, to render the Institution valuable, lectures should be instituted for instruction in the history and principles of Design, as in Paris and elsewhere; lectures upon our own manufactures, and their capability of improvement by design; geometry and perspective should be taught; also, comparative anatomy, botany, and modelling, carving, casting, and practical manufacture, in so far as is necessary to adapt suitable design; and lastly, a Museum should be instituted for the reception of everything that can assist in forwarding the great purpose.

It is scarcely, however, to be looked for that all these necessary additions will be made at once; but they should be immediately commenced, to give due importance and value to an Institution bearing so directly upon the value of manufacture; and we quit for the present the subject in the hope that so many appeals may have the effect with those who have the power of rendering the School of Design what it really should be.

We have already announced that arrangements are in contemplation for the introduction of some changes which cannot fail to be salutary; these we shall be called upon, ere long perhaps, to dwell upon in detail. Some of them are obvious; but we believe the great evil of all will be removed by the substitution of a paid and irresponsible Commissioner for a Council—careless, to say the least; some members of which give no thought at all to the Institution, and others of whom cannot afford to bestow upon it much time.

We repeat that the Government School of Design is a mighty instrument for good to the Nation; but it is certain that hitherto the power has either been misunderstood or misapplied.

We shall during the coming year find it very often our duty to treat this subject: it is, we hope, needless for us to say we shall do so ever in a right spirit, and with a view to the practical utility of the Institution.

VISITS TO PRIVATE GALLERIES.

No. XVIII.

THE COLLECTION OF
JOHN PROCTOR ANDERDON, ESQ.,
Farley Hall, Berkshire.

FARLEY HALL is situated about seven miles south of Reading, and is four miles distant from Strathfieldsaye. It is a country mansion of considerable extent, built at a period when architecture consisted merely of construction, and the ends sought were comfort and space in the internal arrangements. The grounds attached are gracefully undulating, and well timbered; a spacious lawn fronts the house, and an encircling plantation of fine towering fir and oak trees gives it a perfect seclusion from the adjacent common of Swallowfield.

Here we find a retired country gentleman having those apartments of his mansion which are in ordinary occupation, decorated with some of the finest works of Art existing; collected many years ago, with infinite taste, and a profound knowledge of their excellencies.

The present collection, although small in number, compensates amply by the high quality of the specimens, and the great masters who have contributed to its formation. It has singularly escaped the notice of all preceding picture biographers, who have ransacked England, like a hunting ground, for the rarities of the various schools of painting in private hands. It is not, however, unknown to the numerous noble persons who reside in the very aristocratic county of Berks, and has for the last forty years been an object of interest to many amateurs and connoisseurs there, formerly also at Mr. Anderdon's house in London, and was also well known and appreciated by his late Majesty George IV.

IN THE BREAKFAST-ROOM.

W. VANDEVELDE. 'View of a Port in Norway—a Rocky Shore, with Rafts of Timber, a Vessel careening, and other Shipping.' A very fine silvery picture, doubtless a local view, painted for some Dutch merchant trading to a Norwegian port.

P. WOUWERMANS. 'A Stag Hunt.' On a rising ground, a cavalier has his hat blown off, a lady is following in elegant attire; two stags, bounding forwards, are turned from the water by other sportsmen. Of the most exquisite finish; the elaboration of the foreground, with a multitude of details, is inimitable.

JACOB RUYSDAEL. 'The Mill-dam,' formerly in the collection of Lord Holderness. The rushing water is finely painted: a picturesque old mill with a complication of water-wheels, and the landscape, are treated with the usual freshness and crispness of touch, indicative of the master's pencil.

PAUL POTTER. 'The Common' ('Le Pacage'). Four good-sized cows grazing on a flat, uninteresting piece of land compose the subject; they are skillfully grouped to show the variety of form obtained by foreshortening. The picture is executed with the most perfect impasto of colour, and treated with a feeling so true to Nature, that the atmosphere almost appears to circulate over the meadow. Size, 2 ft. 2½ in. by 1 ft. 8 in. It is engraved.

P. WOUWERMANS. 'Halt of Figures at a Cabaret.' Also an engraved picture, and one of this delightful painter's finest works. A gentleman in scarlet attire, on a white horse, is drinking at the door of an inn or cabaret, while a lady on a chestnut horse is talking to a peasant. Other figures of a woman at a well, children, and a horse led to drink at a pond, are introduced, to enrich the composition, which is completed by an expanse of country and a mountainous distance.

D. TENIERS. 'A Village Feast.' A small upright picture, engraved. Full of figures regaling at a village kermesse. A peasant in front is asleep, and reposes his head on a barrel.

Sir J. REYNOLDS. The original study of the head for the personification of 'Charity' in New College Chapel window, at Oxford. So strikingly luminous that it might at a first glance be mistaken for a Giorgione; and yet but slightly painted, being evidently a happy inspiration of the moment. Sir Joshua always kept this sketch in his studio.

PAOLO MATTEI. Two Heads of Angels.

DOMENICHINO. 'A grand Landscape, with Figures of a Knight on a White Horse, and two others in Armour on Foot': an episode introduced from Ariosto. A group of trees is placed in the middle distance, the horizon being terminated by a city on the seashore. This magnificent picture, five feet and a half long, and nearly four feet in height, is undoubtedly one of the very finest, if not absolutely so, of this great artist's landscapes in this country. It unites in an important degree the elevation of historical subject with the highest conception of classical landscape, forming a work in which the eye is delighted by the imaginative and poetic creation of the painter's mind.

D. TENIERS. Large Flemish landscape, with a farm-house, figures of Christ and the Pilgrims to Emmaus. This picture, nearly of the same size as the preceding one by Domenichino, is placed as a pendant to it. The difference of the Italian and Flemish schools could not be more perfectly illustrated, than by the juxtaposition of these two capital works. In the Flemish master's production all is the coarse and humble nature of the village scenery of Flanders. The figures introduced, of our Saviour with his Disciples going to Emmaus, are equally characteristic; but the whole execution is of his most ready touch, imbued with truly delicious and natural tones of aerial colour.

SALVATOR ROSA. 'The Coral Fishery.' Painted for the Duke d'Ascoli, and purchased in 1827 from his descendant, the present Duke of that name. Many figures on the African shore, depicted with all the brutalized degradation peculiar to the unfortunate beings employed in this desperate service, afford a theme for the rough wildness and savage grandeur in which Salvator delighted; and has produced from his pencil a work approaching sublimity by its masterly treatment.

THE DINING-ROOM.

L. DA VINCI. 'The Virgin, Child, and St. John.' Whole lengths, small life size. The Virgin is represented kneeling, and St. John worshipping the infant Jesus, in a landscape adorned with numerous flowers in the foreground, and a rocky mountain in the distance.

MURILLO. 'An Old Woman, with a Boy and a Dog,' &c. This picture is known to the historians of the Spanish school of painting by the title of the 'Vieja.' Ponz, in his 'Viage de Espana,' describing the collection of Don Sebastian Martinez, at Cadiz, says—"There is in this collection a picture by Murillo, which deserves equal, if not great praise with respect to the very delicate colouring with which it is painted. It represents a landscape with foliage, and an old woman sitting on the ground eating from an earthen pan full of milk porridge, and turning her head angrily from a boy who is laughing to see her. A little more than half the face of the old woman is naturally seen. There is also a group, consisting of a dog, a one-handed jug, and a basket. The whole is in the most exquisite taste."

Don Martinez's collection was afterwards sold, and the before-mentioned picture was purchased by the Marquis de la Canasa, from whose representatives it devolved to Don Manuel de Leyra, of Seville.

This picture is particularly mentioned also by Mr. Twiss, in his "Travels in Spain," and in "The Life of Murillo," written by the late Captain Davies, of the Life Guards: he says—"In the collection of Don Manuel de Leyra, at Seville, I found the 'Vieja,' by Murillo, now in the possession of Mr. Anderdon." We have only to add, the picture fully justifies its reputation.

FRA BARTOLOMEO. 'The Holy Family and St. John.' A very fine example of this early painter, who was the predecessor, master, and finally the intimate friend of Raffaele. It was presented in 1790, by the late Mr. Morton Pitt, the member for Dorsetshire, to Mr. Anderdon, having previously been possessed for nearly two hundred years by Mr. Pitt's family.

S. ROSA. Large rocky landscape with figures, representing 'Rachel Driving her Father's Flocks to the Well of Haran.' A grand *capo d'opera*, painted at Naples for the Spinelli family, from whence it passed into the Royal Collection of the Neapolitan Sovereign. It was purchased from thence by its present owner, with the approbation of the Count Medici, his Majesty's Prime Minister.

At the period of this acquisition, Sir D. Wilkie was in Italy, and sought frequent opportunities of contemplating its remarkable beauties of execution. From this epoch may be dated the change of style he adopted, quitting the careful finish of his preceding works for a more ardent and vigorous elucidation of his mental conceptions.

L. DA VINCI. 'Joseph and Potiphar's Wife.' This picture disappeared from the collection it adorned in Paris during the early part of the French Revolution. It remained concealed until the restoration of peace, when, like many other glorious works of Art we possess, it found its way to England for sale. Notwithstanding the many excellent pictures we possess by the contemporaries and pupils of the great Florentine, there can be no doubt about this work. It is deeply imbued with all the intensity of expression and graceful design which are the attributes of Leonardo's creations; never descending into the commonplace, or falling in the poetic inspiration of Ideal Art. The figures are not quite half length, and of a small natural size.

P. P. RUBENS. 'The Triumph of Pomona,' formerly belonging to Sir J. Reynolds. Small-sized figures of the Goddess with her Nymphs, &c., in a large landscape. A boundless profusion of accessories, allegorical of the subject, have allowed Rubens in this performance, full expansion for his harmonious arrangement of gorgeous colour.

A. CUYP. An ox of a dark red colour, most vigorously painted, is the prominent object; other cattle, sheep, and two figures, with a village in the distance, complete the scene, which is artistically treated in the cool grey tints of a dewy morning.

WYNANTS. 'Landscape.' Very fine and full of subject, enriched with figures by Philip Wouwermans. It was purchased at the sale of Lord Monson's pictures.

PAUL POTTER. 'Horses in a Landscape.' A small gem of the most unaffected truth and simplicity; two horses and a tree on the left hand are the prominent objects; in the middle distance some cows in a meadow enrich the composition.

JULIO ROMANO. 'St. John in the Wilderness.' A small copy of the life-size picture by Raffaele, which is in the Florence Gallery. Three copies were made by the eminent painter, who was associated with the great master, after the well-known and admired original. This is one of them; in all three the landscapes are varied, and of his own composition.

MURILLO. 'A Group of Angels in the Clouds.' Probably a study for part of a larger composition.

THE BILLIARD-ROOM.

MARCELLO VENUSTI. 'The Holy Family and St. John.' A small picture, formerly in the collection of Monsieur Perrier, at whose sale in Paris it was purchased.

B. LUINI. 'Infant Christ and St. John embracing,' also of small size. This excellent picture has been antecedently attributed to L. Da Vinci.

F. MOLA. 'The Three Marias at the Tomb of Christ, with the Attendant Angel.' From the collection of Dr. Chauncey, engraved by Middiman.

N. POURCIN. 'The Holy Family with Angels,' engraved. A fine picture of the master, with figures of his usual size, in a landscape of rich classical composition, although quite subordinate to the principal subject.

CLAUDE. 'A Seaport, with Architecture, Shipping, and Figures.' Engraved by Major.

DRAWING-ROOM.

L. CARACCI. 'Dead Christ, with Attendants.' A scene of the Crucifixion, treated with the most intense pathos of divine expression. One of the thieves remaining on the cross is drawn with a grandeur of muscular display and foreshortening, that would not be unworthy of Michael Angelo himself.

PERUGINO. 'Madonna, Infant Saviour, and St. John.' There is an uncertainty about the identity of this picture. Although it bears most analogy to the works of Perugino, yet there is an evident struggle after a greater freedom of outline and rotundity than he usually displayed, in which respect it approaches the early works of Raffaele. By whoever it may have been painted, it is a beautiful production of that incipient age, beaming with the germ of dawning excellence.

RAFFAELE. 'The Madonna and two Holy Children.' From the Palazzo Pitti. No description is wanting to elicit the beauties of this superb

picture. We are at once convinced how immeasurably superior he was to all others, and how well the illustrious title of "Il Divino" was bestowed.

S. DEL PIOMBO. 'The Salutation of Mary and Elizabeth.' From the rarity in England and elsewhere of this great painter's authenticated performances, and its high quality of execution, this picture ranks as the most important work of Art in the collection. We know well by history that Del Piombo was assisted by the great Michael Angelo with cartoons of his own design, to enable the former to compete with Raffaele, whose great success and fame excited his jealousy. Still it must have proved a benefit to high Art in painting, as exemplified in Del Piombo's pictures, although it originated from motives hardly to be approved. 'The Raising of Lazarus,' in the National Gallery, is one of those reputed works of rivalry. If we can admit it, as every historian has assured us, and the evidence of the picture amply corroborates, we cannot for a moment doubt the same influence, superintendence, and assistance of Michael Angelo were exercised in the picture we are now describing.

The period of its execution, two years only after the completion of 'The Raising of Lazarus,' and while Raffaele was yet living, or at least about the period of his death, is a further corroboration, if any other were wanted than for the true connoisseur solely to investigate every part of this grand work of Art. Vasari says it was painted for the high altar of the Chiesa della Pace, by order of Signor Filippo del Sienna, where it was left covered up by a cloth, and the scaffolding never removed until Sebastian's death, when the fraternity, believing the picture to have been left unfinished, withdrew the impediments that had so long concealed its glories, and it won unlimited applause at the extraordinary beauties of Art consummated in the female figures. His late Majesty George IV. requested the present possessor to allow Mr. Bone to make an enamel copy of it for his private gratification, which was granted, and done accordingly.

ANDREA DEL SARTO. 'La Carita,' purchased by Mr. Anderdon from the Ruspigliosi Palace, in Rome, while visiting that city in the year 1827. At that period it was a matter of difficulty, and required some address, to evade the prohibition of capital works of Art being exported from the Pontifical states. As this fine picture was always considered one of the glories of the "Eternal City," it became a hopeless matter to obtain permission from the authorities to remove it, and was therefore simulated as a package of merchandise, and thus transplanted from the walls of Ruspigliosi Palace to the apartment it now adorns. It is highly extolled by Vasari as a *chef d'œuvre* of the master, and fully warrants the flattering opinion given by the learned contemporary.

MURILLO. 'The Baptism of our Saviour by St. John.' Few painters were more prolific than Murillo, and his talent embraced the extremes of vulgar life, with the most lofty conceptions of religious pathos. In this picture the latter qualities shine forth in his highest perfection; and the divine countenance of the Saviour is redolent of a pious beauty which approximates the indescribable feeling of expression given by Corregio. The figures are whole-length, of a small life-size, and admirable in colour. In Captain Davies's "Life of Murillo," before referred to, it says—"Mr. Anderdon possesses a picture of 'The Baptism of Christ,' by the hand of Murillo, which excites the admiration of every one."

A. SACCHI. 'St. Francis with the Stigma,' from the collection of Dr. Chauncey.

TITIAN. 'The Virgin, Child, and a Female Saint,' from the gallery of the Cardinal Ruspigliosi.

A. DEL SARTO. 'The Holy Family, St. Joseph, and St. John.' Another very fine picture by this excellent master.

GUERCINO. 'The Triumph of David.' Painted for the Cardinal Colonna, and afterwards a principal ornament of the Colonna Palace, so famed for its works of Art, where it was always admired as one of Guercino's very finest performances. It has been twice engraved in Italy.

At the beginning of the Revolution which convulsed Italy, the Colonna Gallery was broken up,

* An original drawing, by Michael Angelo, of the two heads and the upper part of the principal figures, on two decayed sheets of paper, was sold some years since by Messrs. Christie, publicly, for a sum upwards of 200 guineas.

and its proudest ornaments removed to a distance from the French invaders. Many of them found their way to England, where this magnificent composition has been in Mr. Anderdon's possession fifty years.

It unites in so eminent a degree all the good qualities of the master, and is so important a production, that what we have already said is ample for description: it can only be appreciated by the opportunity of viewing it.

A book was published at Bologna in 1818, under the following title—"Notizie della Vita e delle Opere del Gian Francesco Barbieri, detto, il Guercino da Cento, celebre Pittore. Tipografia Marsigli." It contains the dates, subjects, and prices of all the pictures he painted during thirty-eight years, from 1629 to 1666. From it we give the following extracts, translated into English:—

"On the 11th of December, 1636, was received of the most reverend Signor D. Colombano Spiscia, in ready money, 105 scudi for a picture of 'David Triumphant,' which was for his Excellency Signor Cardinal Colonna."

"On the 10th of August, 1637, was received of Signor D. Colombano Spiscia, 100 ducats for the entire payment for the picture of 'David Triumphant,' painted for his Eminence of Colonna, which makes 131 scudi."

Supposing the relative value of English and Italian money to have been the same then as it is now, 236 scudi, at 4s. 3d., are equal to £50 sterling. The highest price Guercino ever obtained for a picture was 281 scudi, or about £55: it was for the large performance painted for the Certosa Convent, at Bologna. This picture represented 'The Madonna, Infant Saviour, and attendant Angels, worshipped by St. Bruno.' The French carried it to the Louvre, but it was restored to Bologna in 1815, and is now in the public Gallery of that city.

In 1636 he painted 16 pictures, for which he received £450; in 1637, 26 pictures for £500; in 1647, his most productive year, he received £885. The average gains during the whole period was only £390 a year.

IN A BEDROOM.

BACKHUYSEN. 'Sea Piece—a Gale.'

IN THE HALL.

JACOPO PONTORNO. 'The Madonna, Child, St. John, and St. Elizabeth.'

VAN DER CAPELLA. 'Sea Piece—a Calm, with a multitude of Boats and Figures.' Rather a large picture, crowded with subject, and of the most artist-like execution in all the details and reflections.

The worthy proprietor of the preceding fine works is always ready to accord a view of them to persons really capable of appreciating the beauties of Art. In addition to this enjoyment, the favoured visitor will not fail to receive an additional delight on viewing some remarkably fine copies in oil, after pictures by Sir J. Reynolds, A. Sacchi, and others, by Mrs. Anderdon. This amiable lady has vindicated her claims to a perfect knowledge of the arcana of the science, by the felicitous imitation of the colour and style of the great masters she has ventured to imitate. Judiciously placed for the purpose, the visitor is deluded at the first glance into the belief of seeing the original works before him. It is, indeed, a happy reunion of tastes in the family, which we could gladly dilate upon, but feel it would be somewhat indecorous on our part to say more on this subject, after the hospitable reception and advantages given us to view the fine pictures at Farley Hall.

In our January number we shall give an account of our visit to the Collection of the Right Hon. the Earl of Ellesmere, known as the famous Bridgewater Gallery, and celebrated for its *chef d'œuvre* of Raffaele, Titian, and the Caracci.

THE COLLECTION OF MODERN PICTURES BELONGING TO

MR. JOSEPH GILLOTT, of Birmingham.

In a city where toil and industry are more perfectly developed than in any other place on the globe—where every one appears bent on the universal pursuit of gain—it is, nevertheless, true that the native school of painting is more extensively and effectively encouraged, than in other places where fortune is the adjunct of ease.

The present collection is a sound proof of the assertion. The name of Joseph Gilloft, known in

every counting-house as the greatest manufacturer of steel pens in Europe, is also known to our greatest artists as one of their most liberal patrons; and, what is still more gratifying, as a purchaser of their finest productions direct from themselves. Mr. Gillott is but one of many in the town of Birmingham who have proved themselves solid friends of the British school. We hope to record in our pages, at a future opportunity, some of the other many collections of modern Art which are stored in the private mansions of the wealthy manufacturers.

We have little more to say than to transcribe the titles of the various works, as most of them have been seen in the London Exhibitions.

By W. ETTY, R.A., we have no fewer than nineteen of his pictures, as follows:—

Sketch of 'The Iphigenia' (after Sir J. Reynolds).

A Head, size of life.
Small Female, half length.
Still Life, a pheasant, &c.
'Head of a Girl,' life size.
'The Bather,' a small picture.
'A Female Bathing.'
'A Female sitting on a Bank contemplating.'
'Cupid and Psyche.'
'Cupid sailing in a Shell on the Sea.'
'The Warrior,' a small figure in armour.
'Sleeping Nymph.'
'The Bivouac of Cupid.'
A small naked figure, half-length, with the hands crossed.

'The Rape of Proserpine,' large composition.
'The Bather,' life size.
'The Scribe.'
'Circé,' from "Comus."
'The Judgment of Paris.'
The four last-named pictures were in the Exhibition of the Royal Academy of the present year.

By J. M. W. TURNER, R.A., there are the seven following capital performances:—

'Sea Piece,' a sketch.
'Calais Sands—Gathering Shellfish.'
'Grand Landscape, with the Temple of Jupiter,' with figures dancing.
'View of Henley-upon-Thames,' painted for the late Lord de Tabley.
'Rape of Proserpine,' in a landscape.
'View of Richmond, Yorkshire.'
'View of Prince Albert's Villa in Germany.'

By W. COLLINS, R.A., also seven pictures:—

'Coast Scene, Wales.'
'Heath Scene, with Figures.'
'Fishermen on the Coast.'
'Fishermen selling Fish.'
'Welsh Guides.'
'Seacoast and Figures,' exhibited 1846.
'Landscape and Figures,' exhibited 1846.

By the late W. MÜLLER, eight pictures:—

'Large Mountainous Scene, with a Caravan crossing a River.'
Large picture, 'View of Athens.'
'The Slave Market.'
'View in Egypt, two Statues in the Desert.'
'Hagar and Ishmael in the Desert.'
'Head of an Egyptian.'
'Landscape—View on the Nile.'
'The Chess Players.'

By T. S. COOPER, A.R.A., four pictures:—

'Goat in a Landscape.'
'Cattle Reposing.'
'Cattle Watering.'
'Sheep,' &c.

R. WILSON, 'Landscape—View of a Lake, with Figures Bathing.'

Idem, 'Italian View.'

G. CHAMBERS, 'Shipwreck off the English Coast.'

J. CONSTABLE, R.A., 'Large Landscape, with Figures Fishing' (unfinished).

Idem, 'Landscape, River, and Cornfields.'

G. MORLAND, 'Coast Scene, Fishermen.'

Idem, 'Smugglers.'

BLACKLOCK, 'Landscape with Ruins.'

H. ANDREWS, 'Mary Queen of Scots Hunting.'

J. B. PYNE, 'View near Windsor.'

GAINSBOROUGH, 'Landscape and Cattle.'

D. ROBERTS, R.A., 'Interior of a Ruined Church in Spain.'

Idem, 'View in Spain.'

R. P. BONINGTON, 'The Waggon.'

F. GOODALL, 'Interior of a Cottage with Figures.'

D. MACLISE, R.A., 'Fairies' Dance' (circular).

A. J. WOOLMER, 'Scene from "Boccaccio,"'

C. STANFIELD, R.A., 'Marine subject—A Breeze with Shipping.'

E. LANDSEER, R.A., 'The Dogs of St. Bernard.'

J. W. 'Fawn and Maggie.'

Idem, 'Hen and Chickens' (companion).

T. CRESWICK, A.R.A., 'View of Cromer.'

Mr. Gillott is also the possessor of a number of ancient pictures, but they are of a quality to call for no particular notice.

ART IN CONTINENTAL STATES.

GERMANY.—DÜSSELDORF.—The most fatal event which could have occurred to the interests of the Fine Arts in this city has providentially been averted: we mean the loss of the activity and energy of the celebrated painter Herr Lessing, who, it will be recollected, had received a most honourable call by the famous Hædel establishment at Frankfurt-upon-the-Maine, as their director. Such an event would have been a deathblow to the interests which are attached to the second *gremium* of German Art. The great artist has been prevailed upon to remain in his accustomed focus of activity.

MAYENCE.—The interests of the Rhenish Art-Union, including Mayence, Darmstadt, Mannheim, Carlsruhe, and Strasburg, have been extended to greater sphere of action by the union of Stuttgart and Freiburg; there is no doubt but the most salutary results for the development of the Fine Arts in South Germany will be the consequences of this connexion.

ITALY.—FLORENCE.—A most interesting document—and one to be looked upon as a decisive opinion on the character of the lately-discovered fresco in the Convent of St. Onofrio in this city, representing 'The Lord's Supper,' attributed to the pencil of Raffaele—is a letter of Peter Von Cornelius, dated from Berlin, and written in the Italian language, to Messrs. Della Porta and Lotti, at Florence. The writer says in the introduction, that he had been extremely surprised at the intelligence that the authenticity of the fresco in question had been doubted by some persons at Florence. After his opinion, this work, as well as the paintings 'Del Carmine' and 'Della Annunziata,' must be reckoned amongst the most glorious masterpieces which the city of Florence may boast of; and it is desirable that this fresco, which has escaped the mutilating hands of painting-restorers, should be placed under the protection of the Government. "I perceive and acknowledge," says Cornelius, "in this fresco such profound expression and such accomplished characters, as neither the master of Raffaele nor any other painter of that age could have displayed in similar works. These properties are evident in the whole, but chiefly in the figure of St. Peter steadfastly looking on the traitor Judas, and in the group of Christ and St. John, by which the artist so admirably knew how to express the ardent love of the Divine Master for his disciple: likewise in the figure of another apostle next to the latter, who, most intent on what is passing about him, abruptly discontinues carving the meat. In every trace the lively genius and divine purity for which Raffaele is distinguished among all his competitors are displayed. If in the drapery of the vestments that grandeur which is proper to this artist is not visible, we must not forget that, in this sort of representation, we have only to consider demi-figures, the lower portions of which are covered by the supper-table. In the whole of the composition the same architectural style which the great master of Urbino has so successfully made use of in the pictures of the Vatican is evidently apparent. As for the small figures seen in the sky, they are sufficient to give evidence of Raffaele's pencil, being painted with all the vigour of life, and the infinite grace of the great master. I am thoroughly convinced that, whenever this painting shall have become known, by Signor Jesi the eminent engraver's art, to the universal public of Europe, all the doubts and suspicions which the work itself can have occasioned will at once disappear, and this fresco be unanimously acknowledged to have been painted by the hand of Raffaele."

FRANCE.—PARIS.—The approach of winter has driven home our landscape painters with portfolios full of excellent studies. Brissard, Cornairas, Corot, and Lapito have left Fontainebleau; François and Baron are in Italy; Karl Girardet and Blanchard are in Spain as historiographers.

Jazet, the aquatint engraver, has received the Cross of the Legion of Honour, which is well merited.

The principal topic here is the Porch of St. Germain Laxerriais, which is just uncovered, and is decorated in a style analogous to the architecture, by M. Mottez; the whole is rich and chaste, and has a beautiful effect; the painting is in fresco, and is treated in a masterly manner.

A list of the Directors of the French Academy in Rome may be interesting to some of your readers. The Academy was founded in 1666 by Colbert, on the demand of C. Lebrun. Until 1684 only a few young artists were chosen by the Academy. Louvois ordered that all the young men who had gained the first prize of painting should be sent to Rome at the expense of the State. In 1666, Erard; 1672, Noël Coypel; 1675, Erard; 1680, for ten years no Director, the Academy being directed by the Ambassador; 1699, Houasse; 1704, Poérson; 1724, W. Cenghels; 1738, De Troy; 1751, Natova; 1744, Hallé; 1774, Vien; 1781, Lagrenée Aîné; 1787, Nannegeot; 1792, Suvée; 1807, Paris (architect); 1808, Lethière; 1817, Thevenin; 1822, Guérin; 1828, Horace Vernet; 1834, Ingres; 1841, Schnetz; 1836, Alaux.

'The Chapel of the Virgin,' by Amaury Duval, at the Church of St. Germain Laxerriais, is nearly complete.

The Civil List have bought of M. J. L. Petit his 'View of the Castle of Elizabeth, at Jersey.'

The wedding of the Duke of Montpensier has furnished occasion to decorate Madrazzo, father and son, with the Legion of Honour; they are artists of great merit.

A proposal is talked of to take the direction of the Musée from the Civil List, to deprive the Academy of the right of jury on the paintings for the Salon, and to establish a special direction of Fine Arts.

A young child walking on the banks of the Loire fell into the river, and was being carried away by the current. A lady passing by, seeing the imminent danger, threw off her hat and shawl and rushed into the river. She plunged once without success; but a second plunge brought up her precious burden, and she delivered her to a servant maid, who was crying on the banks of the river; this done she went on her way without giving her name. The next day, on going to get news of the child, by pressing solicitation she gave her name, Madame Bouterwek, wife of our celebrated artist.

An album has been presented to the Duchess of Montpensier, executed by some of our best painters, amongst which are—Barye, Bellangé (Hip), Cabat, Dauzat, E. Delacroix, Granet, Guérin, Hogguey, E. Isabey, Jadin, T. Jannot, A. Leleux, E. Lepoittevin, Papety, R. Fleury, P. Rousseau, S. Jean, Decamps, Delaroche, Ingres, A. Scheffer, H. Vernet, Vidal, Alaux, Amaury Duval, Bonington, Chariot, Chanerian, A. Couder, Diaz, Dupré, Flaudrin, F. Huet, E. Laney, Marilhat, C. Roqueplan, &c.

The Conseil Municipal of the Seine have granted 139,000 francs for the embellishment of the Place du Trône.

The Minister of the Interior has ordered a painting of M. Lecurieux, for the Cathedral of Dijon. The subject chosen is 'St. Guillaume selling the Vases of the Church to give Bread to the Poor.'

M. Eugene Delacroix has just completed the paintings in the grand library of the Chamber of Peers, and the scaffolding is removed. The subject of the composition is 'The Introduction of Dante by Virgil to the Heroes and Sages of Paganism in the "Divina Commedia." It is not a mural fresco, but a painting in oil on pieces of canvas, which are afterwards joined together and affixed to the wall. This great work is composed of four groups, united by episodal personages. The first is that of the Poets—Homer, leaning on the sceptre of the Shepherd-Kings of the "Iliad," presides at this solemn presentation; behind him are Horace, Lucan, and Ovid, who exhibit great eagerness to see Dante. A group of illustrious Greeks

is crowding on the left of the poets; among them, Alexander, Aristotle, Apelles, Socrates, and Alcibiades are prominent. The principal figure of this group is Arpusia, who stands erect, with her head gracefully inclined towards her shoulder, and her person enveloped in drapery arranged with artistic grace and elegance. The group of Romans, composed of Cincinnatus, Cato, and Marcus Aurelius, is opposite the last, and is equally fine.

NARBONNE.—A letter from this city states that the *chef d'œuvre* of Petre Mignard (called the *Roman*), representing 'St. Carlo Borromeo administering the Communion to the Sick of the Plague at Milan,' has just been discovered in the Church of Goussan, a little commune in the department of Aude. This fine work, which has been engraved by F. de Poilly, and which before the Revolution was placed over the high altar of the Lazarist's Chapel at Narbonne, has been restored to the city, and will shortly be exhibited in the new gallery now constructing for the Museum. It was executed at Rome in the time of Pope Alexander VII., a patron of the artist, who also painted a portrait of his Holiness. The subject had been offered for public competition. Mignard was also the painter of the admirable frescoes at the Val de Grace.

RUSSIA.—**ST. PETERSBURGH.**—An order has recently been issued by the Emperor of Russia, to exempt artists and pupils belonging to the Imperial Academy of the Fine Arts, who may wish to visit foreign countries for improvement, from the payment of the usual duties charged on passports, provided they can show a certificate from the Academy stating that they possess the necessary proficiency. Under the present system the duties imposed on passports are very heavy, and increase every six months the party remains out of Russia; the exemption consequently is of much importance to the artists of the country.

FOREIGN ART.

1, Bedford-place, Hampstead-road, Nov. 14.

SIR,—In your last number is a notice of Hübner's beautiful picture of 'The Forsaken' (*Die Verlassene*), which was in the Exhibition of this year at Cologne; but the description is not correct.

The picture represents a simple but neat interior, with an open window looking upon some woody scenery. The principal figure, a beautiful young woman, the Forsaken, is seated near the window, but has turned away from it, and, in a half swoon, is leaning for support against her mother, who is standing over her, and is anxiously looking out at the window to discover the cause of her daughter's sudden illness: with her right hand she presses her daughter's head gently to her bosom; in her left she holds by her side an open Bible, from which doubtless she has been reading to her unhappy daughter: before the group, at the feet of its mother, is a child asleep in a cradle. The cause of this painful scene is the appearance of two figures on horseback seen from the open window: the seducer, clad in a huntsman's dress, riding in the company of a lady, in the woody landscape already mentioned: his portrait, covered with a crape veil, is hanging on one of the walls of the apartment.

The figures are about thirty inches high; and the group in the apartment is in its arrangement somewhat pyramidal, the very expressive head of the mother of the forsaken one forming the apex. The sentiment of this picture is expressed with all the power of reality; indeed, composition, expression, colouring, and general treatment of the whole are of such excellence as is rarely witnessed, and cannot but add to the reputation of its already very celebrated painter: it is one of those works which, when once seen, can never be forgotten.

There are several other good pictures in this Exhibition; but, as a class, the most prominent for excellence are the landscapes of the school of Düsseldorf: among which those of G. Saal, A. Leu, W. Klein, A. Mevius, and C. Hilgers, are the most striking. Mevius contributed a large view of 'The Nieuwenhofen, at Rotterdam,' containing some well-painted ships, and giving a very adequate idea of the peculiar character of this, to the painter, especially interesting town. The majority, however, of these landscapes are forest and mountain scenery, and are of the exact school of Professors Schirmer and Achenbach, combining detail of execution with general grandeur and unity of effect. There is nothing of any consequence by Schirmer or Achenbach.

High, abstract, sentimental works, which form the reputation of the school of Düsseldorf, one would have expected to see, were not a prominent feature in the Exhibition. Of the higher class, the more conspicuous were:—'The Complaints of the Queens' (*Wie die Königinnen sich Schelten*), a piece from the 'Nibelungen,' by F. Thelen; 'Christ and Judas,' by O. Bethel; 'Judith and Holofernes,' by F. Weck; 'Diana and Acteon,' by H. Steinfurth; 'Leonardo and Blandine,' from Bürger, by W. Volkhardt; and 'The Visitation of the Virgin,' by X. Glinck, of Munich. Of the class of the higher genre—

'The Overflooded,' by J. C. Meyer, of Bremen, and 'The Children in a Storm,' by F. Busch, are beautiful works. In this Exhibition, also, besides the 'Sentimentale,' is 'The Wine-tasters,' by Hasenklever. There are several good pictures also from Holland, France, and various parts of Germany. Lessing, Sohn, Deger, Stilke, Hildebrandt, and other stars of the Düsseldorf school, have nothing in the Exhibition.

This Exhibition has probably slightly suffered from those of Antwerp and Amsterdam being open at the same time; it, however, surpasses both in works of interest.

From the Exhibition of Amsterdam, it is evident that what were formerly the characteristics of the Dutch school, are so still:—marine landscape, domestic and still life. Good marine pieces are numerous: Koekkoek, F. A. Breuhaus de Groot, A. Hulk, P. J. Schotel, and S. L. Vermeer exhibited several excellent pictures of this class. In genre, though there were many well-painted pictures, there was nothing extraordinary, if we except the two pieces contributed by J. C. Merts, of Amsterdam, whose 'Dutch Interior of the Seventeenth Century' is the gem of the Exhibition. It is a scene from the middle class of life, and the principal figure, an elegant and interesting female, is painted with wonderful skill, and the whole picture, with its simple and picturesque costume, is admirably wrought: the colouring is perfectly transparent. The loss of this Exhibition was doubtless Nicolas Pieneman's 'Columbus taking Possession of the Land of San Salvador, in the name of Ferdinand and Isabella,' October 12, 1492. This picture, however, though masterly in light and shade, rich and forcible in colour, and executed with great freedom, is composed with little taste as a work of Art, and with less judgment as regards the dramatic probabilities of so stirring an event, in action, expression, and costume. It is a crowded mass in gorgeous attire, somewhat symmetrically arranged, and has far too much the character of an ordinary theatrical spectacle. The large picture of 'The Assassination of William I. of Orange,' a single figure, by J. A. Kruseman, representing the moment when the Prince cries out—'My God! my God! have mercy upon me, and upon thy poor people,'—is quite unworthy of its subject. The figure of the Prince, leaning awkwardly against the wall of a staircase, has so little nature in it that it appears to be painted entirely from a lay-figure; and the little spaniel springing and barking before him (apparently at the assassin, who, though not represented, may be supposed to be near) is an inappropriate and unbecoming accessory to so grave a subject in Art, however possible in Nature. The colouring is opaque and mealy, and the modelling of the face deficient. A small picture by Carl Müller of—'And they cried out, Crucify him! Crucify him!' is full of appropriate sentiment, and technically well executed.

I am, Sir, your obedient servant.

R. N. WORMUM.

THE PICTURESQUE OF A LORD MAYOR'S DINNER.

How few pageants are left us!—unlike those of our continental neighbours, they usually savoured more of 'feasting' than of pleasure; yet they gave a holiday to the million—drew companionships together more closely, and kept alive some of our best and most rightly cherished associations. England has always

"stood too much on seeming."

too much even in the "merriest" days that people are so fond of praising. The baronial influence protected the serfs only as it did the cattle—for its own especial use—"Gurth, the son of Beowulf, was the *bora thrall* of Cedric the Saxon." The people had enough to eat and drink, but the chain was round their necks; and dance as often as they might, they danced in fetters: thumb-screws and iron gauntlets were in the lord's castle; and if an imprudent varlet was found hanging from a great tree—why, it was seldom an event for which any were called to render a reason. Such were "the good old times!" Still it is matter for question if the people did not fight more sturdily in those days for the rights of their masters than they would now for their own. An Englishman is not by any means of an imaginative nature, and yet he is almost as well satisfied with the "seeming" of things as with their reality; he enjoys, as far as congregating and staring goes, the remnant of the pageant, as his ancestors did the mighty City's magnificence of old, when Lord Mayor's Day was the day of the year expected and prepared for—the event long anticipated—when the Lord Mayor landed with his enormous retinue at Paul's Wharf, and, all taking to their horses in great pomp and state, passed through Cheapside; and, after the huge dinner had received due "justice," went to St. Paul's Church to evening prayers, their attendants bearing torches and targets, and shouting, "Way for the great Lord Mayor of London!"

Until the year 1435, the procession to and from

Westminster was by land; when a certain Lord Mayor built a sumptuous barge at his own expense—anxious, no doubt, to take "Father Thames" into his councils—and propitiate his good offices for the future.

Sir Gilbert Heathcote was the last Lord Mayor, according to the chronicles, who rode on horseback among his subjects—in the reign of our good Queen Anne: after that, Lord Mayors took to their coaches; and ever since his Lordship's coach, in the eyes of the multitude, has been second in importance only to the Lord Mayor himself.

The fashion of the West End is to laugh at City doings; but, with the exception of her Majesty's going to open the House of Lords, we have no other pageant of any kind that keeps up the memory of old English state. The levees and the gorgeous drawing-rooms affect no sympathy with the "people"; but the Lord Mayor has been one of themselves; and, when his brief year of office is over, will be so again; and, high as the dignity really is, there is no honest 'prentice boy in the vast City—not one who vaults over the counter with the agility of Perrot, or brings the power of his young intelligence to lighten the darkness of his old trade—who may not hope one of these days to receive her Majesty's Ministers in the great Hall of City ancestries, in the very presence of marvellous Gog and Magog, and be remembered as a Whittington or a Beckford. There is surely much value in any pageant that gives birth to such hopes—much advantage in showing the City dignitaries in their robes and jewels. The reality is placed before the people; and the reminiscences of many in the crowd inform others as to how such distinctions have been achieved.

But the termination of this City show is the crowning of the whole. When the men in armour have performed their duty in escorting the Merchants' King from the barge to the Guildhall, and return amid the still countless multitudes through the murky streets—the Aldermen and Common Councilmen, and numerous others whose rank and position in the good city of London entitle them to such distinction, assemble with their Ladies in the huge City Hall, and wait to partake of the feast prepared by the Lord Mayor and Sheriffs, as an earnest of the hospitalities of the coming year. People talk a great deal of the "feast," as if the dinner at Guildhall was to be an epoch in gastronomy—an event never to be forgotten—as though some astonishing things were to be eaten there that could not be eaten anywhere else. One is almost led to fancy he must eat his way in, and eat his way out. But there is nothing at the dinner which is not to be found at any public or private "dinner"—properly so called. The turtle-soup is, of course, hot and abundant—and much good may it do those who like it!—but everything else is cold, except the game *entrees*; so that those who speak of the dinner, speak of a thing of nought in comparison with the picturesque of the Hall. The *coup-d'œil* as you enter is certainly most imposing. We were early, and yet the vast area was more than half-filled by the glittering company. The jets of light that streamed around the great window; the many-coloured reflections of the chandeliers—worlds of illuminated crystals; the raised *dais*, set apart for the Lord Mayor and his more favoured guests; the banners and Royal Arms above; while piles of plate—the superb inheritance of the city of London—glittered beneath;—all combined to present a *spectacle* unrivalled in its rich magnificence by any city of the modern world. Passing up several steps, we moved through saloons stored with the richest flowers, until we found ourselves at the entrance to the Council Chamber, where the Lady Mayoress sat beneath a canopy, and the Lord Mayor in his civic robes stood in state, to receive the company, whose names, first given to the City Marshal, were called up the room. The whole of this scene is one not only calculated to astonish "our country cousins," but to recal memories of the past glories of our noble City, and to awaken the liveliest interest in those who, however familiar with the appearance of great men of high places, seldom meet them so closely congregated: for not only are they *seen* but *heard* before the termination of the civic entertainment. City ladies glittering in jewels mingle with Cabinet Ministers, and Court plumes wave over brows as fair as those which display their Saxon loveliness at St. James's; while the furred gowns and chains of the Alder-

men—the draperies (we cannot call them “robes”) of the Common Councilmen—the wigs and crined state of the Judges—the giant attire of the gigantic Swordbearer, whose sable cap would cut up into half-a-dozen fashionable muffs—the occasional Court dress of some denizen of “the West End” who loves to be particular in such matters—the uniforms of many of our most noble naval and military heroes—the high frank bearing that distinguishes an English gentleman—and the peculiarly dark and penetrating expression which marks a race at length permitted to take a position which their character as loyal subjects and peace-loving men should have won for them, long before the selfish of their wealth sent their names over the world—form groups and contrasts that, if the presentations continued for half-a-dozen hours instead of one, would prevent time from being accused of lagging in his flight.

After presentation, the company passed through an anteroom into a richly-decorated chamber, where a divan covered with green leather runs round the walls, divided into many seats—each bearing the name of an Alderman. We cannot say what this room is called; but it must have an admirable effect when the portly persons who constitute the City House of Lords occupy their places beneath that rich and costly ceiling. To the left of this room was a mimic conservatory, with a very excellent device of Old London Bridge and the Old Tower—a transparency which, though not of any great excellence as a work of Art, was exceedingly effective and in admirable taste.

When the presentations were concluded the *cortège* moved away to take their seats in the Hall. The waiters, in their blue coats relieved by scarlet collars, pushed about with the anxiety and bustle of City postmen; while the unfortunates who had no places assigned to them at the tables in the great Hall rushed in fits of desperation into a square and gloomy apartment, where there were long tables and bare walls to look at—a sort of refuge for the destitute, whose friends, though they gave them invitations, had failed to provide them places. This seemed to us the one mistake of the feast. Every person in “the refuge” considered himself ill used. There was an abundance of “creature comforts,” but the creatures would not be comforted; and when the loud and animated blast of the gay trumpeters—who were stationed at the end of the Hall opposite to where the Lord Mayor and his Court held formal revelry—rang forth the announcement that the mighty feast was about to commence, the denizens of “the refuge” glared with an air of dissatisfaction, and muttered “better not to have come to the feast at all than to have been feasted here.” Certainly a decree should issue that no greater number be invited than can procure seats in the great Hall. A dishonoured guest is the most remorseless of all fault-finders.

In the ancient Hall, everything went merrily forward. Two “pulpits” were erected, and in each a man was stationed for the express purpose of carving a huge baron of beef. One of the minstrels’ galleries was filled, as it should be, with those most competent to give effect to the National Anthem and the vocal music of the evening; while the other—on the opposite—contained a good band. For a time all was *business*; a greater number cast their eyes on the baron of beef than on the Lord Mayor and his noble and distinguished guests; but after “the loving cup,” according to old custom, had gone round, the trumpets again sounded—the grace was sung, and after a flourish by the renowned Toastmaster, answered by another flourish from the trumpets, the Lord Mayor proposed the toast which finds an echo in every English heart; and then certainly the scene became animated by a different spirit—the immense mass of human beings rose and responded with acclamation—the National Anthem was sung—the applause increased—and some minutes elapsed before the dinner-having business proceeded. The mighty Toastmaster, in his scarf, flourished his baton in vain—“the people” would not be quiet and sit down until it pleased them so to do; and at length the trumpets rang forth again, and speeches were made, which, however excellent, were not heard beyond the platform. The excitement to hear the Prime Minister was great, and ladies and gentlemen pressed forward, and even stood upon the tables, in their anxiety; but no sound reached them; and we heard one of the City authorities observe, that the only voice

which ever could be heard distinctly throughout that huge Hall was the voice of Sir Robert Peel—a consequence partly of its clear and emphatic intonation, and partly of the deep, earnest, and silent attention which always prevailed the moment he rose.

It was impossible, while enjoying the animating scene, not to look back into the long vista of past years, and wish that those two stolid giants would vouchsafe to descend and recount to the astonished multitude the events they have witnessed in that Hall. Gog and Magog—according to an old chronicle, “being frightful to behold”—belong to its history. Strype supposes they were designed to represent an ancient Briton and a Saxon. Grotesque as these figures are, and at variance, as they must be, with our ideas of works of Art, they so completely belong to “Guildhall,” that we should imagine the good City in absolute peril were they removed from it. The Hall is modernized enough as it is; but, independent of the monuments which decorate its walls, old memories crowd thickly around it, and are far more delightful to indulge in than the much-coveted feast. Stow, our brave old chronicler, remembered its ruins when it was used as Carpenters’ Hall or *bury*.

Somewhat about 1411 it was rebuilt, and took, in those slow days, twenty years to finish—voluntary contributions being requested for the purpose, and fines appropriated to the same use. The executors of Sir Richard Whittington gave the sum of £36 towards paving it with Purbeck stone; and the ‘prentice boys used to gaze on it with astonishment, and question what use it would really be put to when finished; they were interested in the matter, hearing that two prisons were constructed under the steps fronting the gate—the steps leading to the (now) Lord Mayor’s Court—two prisons called “Little Ease,” because of the lowness of the ceiling, by which prisoners were obliged to sit on the floor; and these confinements of “Little Ease” were (so ran the report) intended for rioting and refractory City apprentices.

In those days the Lord Mayor was feasted in the Grocers’ Hall; but in the year 1600 a certain Sir Nicholas Shaw, a goldsmith, who buckled his armour over his civic robe, and fought so well on Bosworth Field that he was knighted on the spot, added kitchens and various other necessary apartments at his own cost, and gave the first great feast to the Lord Mayor in the Great Guildhall! That was indeed a feast, given by so brave a man to his more peace-loving and sagacious fellow-citizens; it was enough to set all the flat caps tilting in mock helmets, and fill the prisons of “Little Ease,” for a month at the very least, with apprentices who wanted to go to the wars!

In 1612 the citizens, ever foremost in their demonstrations of loyalty, gave a sumptuous entertainment on the unhappy marriage of the Prince Palatine with the daughter of James I.; and amid the shouting to Victoria’s health the memory of the mighty feast given to our unhappy Charles I., when he returned from his wild-headed journey into Scotland, came so vividly before us that it brought to mind the generous feelings of the worthy citizens of those turbulent and factious times; when every engine then set to work to annihilate the regal power only stimulated them the more to do honour to their well-meaning but misguided Monarch; and they received him at a banquet unparalleled in history for its magnificence; all external respect being paid to his Majesty—the last he ever experienced in the inflamed City.

After this, the awful fire that sacked the city of London left only the walls of the great Hall standing; but it was rebuilt at some huge cost, and decorated by the portraits of the able and virtuous Sir Matthew Hale and his eleven contemporary Judges; “who,” saith a chronicle, “regulated the rebuilding of the city of London by such wise rules as to prevent the endless train of *vexatious lawsuits* which might ensue, and been little less chargeable than the fire itself had been.” An admirable lesson the portraits of these most un-lawyer-like lawyers convey to the very solemn-looking gentlemen in wigs and robes who migrate from Westminster to partake of the City’s hospitality.

The Hall, and the Council Chamber where, after the dinner, a concert was provided for the entertainment of the ladies, are profusely decorated with pictures, each of which is a history in itself—

each affording matter for the grave thoughts of many an hour; and mingled with them come the pride we feel in our country’s achievements: for amid the banners that floated above the platform, we believe, are still mingled the colours and standards taken at the battle of Ramillies.

All honour to the dining Hall of the great city of London! And honour to those who keep up the ancient customs of our time-honoured City! We have no sympathy with those who look upon a gathering within those walls as a mere piece of parade and animal enjoyment, commencing with turtle and ending with strawberries and pines. If it were but to see “the splendid annual” in its first flush of cloth of gold, it would repay the trouble of a pilgrimage on the heaviest November day that ever draped its fogs over the towers of St. Paul’s; but the PICTUREGALLERY and the associations of Guildhall are of so high a nature that we shall remember them long after the *males* of human beings has faded into oblivion.

A. M. H.

CORRESPONDENCE.

DEVON AND EXETER EXHIBITION.

SIR,—In the notice of the Devon and Exeter Exhibition in the ART-UNION Journal of this month, I find myself, through some inadvertence, called “an amateur.” As this report will be greatly injurious to my advancement in the profession, and is also incorrect, having exhibited three years in the Royal Academy professionally, I shall be extremely obliged if you will do me the favour to contradict it in your next month’s number.

I am, Sir, your obedient servant,

G. A. FREEMAN.

4, Belle Vue, Mount Radford, Exeter, Nov. 5.

THE ART-UNION JOURNAL.

[OUR readers will believe that, if we desired to publish testimonials, we should find no difficulty in so doing; the following is, however, so exceedingly agreeable that we depart from our usual course, and print it. It has been our especial purpose to convey information to persons such as the writer,—persons who eagerly desire the acquisition of knowledge and earnestly strive for improvement, but whose means are too limited to make available more extensive and costly sources of instruction. We confess this proof that our labours have been successful, and are appreciated, gratifies us more than testimonials from individuals far more elevated in rank and of much greater power.]

“36, High-street, —, Nov. 4.

“MR. EDITOR,—Sir,—I am a working man in a country town (watchmaker and bright engraver), and I owe what little knowledge of engraving I may possess to self-instruction. In January, 1845, I became a subscriber to your ART-UNION, and have to thank you, Mr. Editor, for many hints and patterns I have been able to gather from it. I have during the present year induced three to become subscribers, and I believe two more will commence with the new year. I make it a rule to allow any one to have a look over my numbers; but I find many would continue borrowing as they come out, but I tell them the work is so good and cheap that they must purchase for themselves. The subscribers I have gained are, like myself, artisans.

“I have written this much of myself and doings that you may know that the following proposition comes from one who feels he has an interest in the welfare of your Journal. I beg to leave the proposition in your hands, and pray pardon for trespassing on your valuable time.

“I beg to remain, your most obedient servant,

“THOMAS F.—

“My friends, equally with myself, think, as we cannot procure the back volumes of the ART-UNION, that, if you would commence a new series with the new volume, it would be a very great inducement, coupled with the great improvement you intend making, for new subscribers to commence.

“T. F.”

We have only to add that we have in a degree anticipated the suggestion of our correspondent: for in many respects our number for January will be the commencement of a NEW SERIES; although, to render it completely so, we cannot consent to sacrifice the honours that appertain to age.

[We reserve, for our next number, the publication of three or four letters—in especial those which have reference to the “Poese Plastiques” (a subject upon which we shall have some comments to offer) and some inquiries concerning the means of access to the print-room of the British Museum.

We repeat our hope that correspondents will not expect answers, except in cases where their inquiries concern subjects interesting not to one or the few, but the many. It is totally out of the question that we can occupy our columns with matter such as is not unfrequently transmitted to us.]

ITALY.

We give with this Number, a beautiful line engraving from a deeply interesting and comprehensive work bearing the title at the head of this notice.* The countless works that treat of Italy represent every trace of literary and pictorial production; and of those that are descended of the marriage of Art and Literature there is none to which we would so willingly be indebted as to this. We cannot turn the title-page without noticing a delicately-executed engraving from a coin of Hadrian, presenting a female figure, round which is inscribed "Italia." She is classically draped, and stands in a graceful attitude, bearing on her left arm a cornucopia. It is a charmingly graceful impersonation of the country, the beauty and abundance of which have been themes of praise to the poets of all times. Of the merit of the views it is enough to say that they are the productions of Stanfield, Roberts, Harding, Prout, Leitch, Brockedon, Barnard, &c. &c., and are engraved by artists of high reputation, as Wilmore, Cousen, Jeavons, Allen, &c. &c. In a work like this we turn at once to the many-towered coronal of the land—to Rome looking down upon the growth and ruin of twenty-six centuries. The views around the city are numerous, and those presenting the most striking features of the city are admirably treated, as that of St. Peter's, from a drawing by Eastlake; it is really the best of the views (and they are many) that we have seen. Here, then, is the boast and glory of the modern city, and with little to remind us of that

"Rome, the city where the Gauls,
Entering at sunrise through her open gates,
And through her streets silent and desolate,
Marching to slay, thought they saw gods, not men."

We have, however, another view of the city from the Pincian Hill, where we see in the distance again St. Peter's, the Castle of St. Angelo, and other well-known edifices nearer the foreground. On the Pincian Hill stood the houses of Claude and Poussin, since whose days the place has been a favourite residence of painters. We here look down upon the Piazza del Popolo, so well known to every traveller from the north of Europe as the first spot on which he sets foot within the walls of the city, which he enters by the Porta del Popolo—the modern substitute for the Flaminian Gate. In the centre of the view rises the fine Egyptian obelisk of red granite, erected there by Pontana in 1580, during the pontificate of Sixtus V., being one of the two obelisks said to have been placed by Rhameses I. in front of the Temple of the Sun at Heliopolis, the On of Scripture. This obelisk is coeval with Moses, and was removed to Rome by Augustus after the conquest of Egypt, and erected in the Circus Maximus, where, in the time of Valentinian, it fell from its pedestal broken into three pieces. It remained buried in the earth until 1587, when it was removed and shortly after placed in its present position. At a little distance from the obelisk are the two churches, Santa Maria de' Miracoli and Santa Maria in Monte Santo. During the occupation of the French under General Miollis the Monte Pincio was beautifully laid out in gardens, terraces, and public walks, and led to the French Academy, formerly the Villa Medici. The Church of the Trinita de' Monti contains Daniello di Voterra's famous 'Descent from the Cross,' which was almost entirely destroyed in an attempt to preserve it. 'The View of Genoa' shows this City of Palaces as seen across the port, backed by the neighbouring mountains. It is generally agreed that the best view of Genoa is obtained from the gulf; and a nearer approach gratefully fulfils the most sanguine expectation. The streets of Genoa are narrow, and the height of the palazzi which form them enhances this impression; but this we expect in all southern cities, in which every means is adopted to diminish as much as possible the effect of the heat. The Strada Nuova consists entirely of palaces, all with the exception of two constructed by Alessio. The colossal magnitude of the doors and windows in the fronts of these edifices gives them an indescribable air of grandeur. "Gallery rises above gallery round the

whole quadrangle, pierced by arcades and sustained by marble columns. The vaults and walls are painted in fresco, and adorned with rich moulding, gilding, and bas-reliefs. You ascend by spacious staircases composed entirely of marble, each broad step being generally a single slab, and sometimes a solid block. The apartments are almost universally painted in fresco, and adorned with rich furniture and the finest productions of the Arts." How magnificent soever these details, and they are truly magnificent, it had by no means been justice to "Genoa the Superb" to have given a fragmental view of the city, since it contains so many palaces, and all worthy of celebration. 'The View of Pisa,' by Stanfield, is another of the most attractive of this really valuable series. The spectator is placed near the bridge, and looks towards the famous Campanile, of which the top is just perceptible. The four grand objects so famous in the history of the city are—the Duomo, or Cathedral, which was commenced in 1063; the Baptistry, begun in 1152; the Campanile, or Leaning Tower, built in 1174; and the Campo Santo, which was completed in 1283. The Duomo may be ranked among the finest churches in the world: it is the work of two Italian architects—Buschetto and Rainaldo. The Baptistry of St. John, at Florence, is celebrated for the famous bronze gates of Ghiberti; and the Duomo at Pisa for the bronze gates by Giovanni di Bologna, which supply the place of the ancient wooden gates which were destroyed by fire in 1590, on which occasion the edifice itself very materially suffered. The whole building stands upon a terrace ascended by steps. The first sight of the interior impresses the visitor with emotions of admiration of its surpassing magnificence. Many of the ancient works of Art which adorned this edifice were destroyed by fire, and some of the monuments have been removed to the Campo Santo; but it is, nevertheless, still highly attractive through its numerous antique and interesting relics. 'The View of Leghorn' is taken from the Monte Nero, at some distance from the city, which is seen on the low flat shore which contrasts strongly with the mountains which rise on each side, as seen from the sea, either in sailing from Corsica or on the other side. The Monte Nero, from which the view is taken, is famous among the sailors of the Mediterranean for a church dedicated to the Virgin, of which Forsyth says—"On Monte Nero is a most magnificent church, raised by the piety of sailors to an old picture of the Virgin which had flown from Judaea through the air and perched on this hill for their especial protection. To this miraculous daub they ascribe all their escapes, and as proofs of its saving power they have covered the walls with cable ends and crutches, the barrels of guns which had innocently burst the chains of delivered slaves, and a thousand ex voto pictures bordering on caricature." Beyond Leghorn lies Pisa, invisible in the distance, and the road to Florence tends directly inland, until that city is reached at the distance of some fifty miles, the route following for some distance the course of the river Arno. The entrance to the city of Siena, as shown in the plate, is remarkably varied and striking. It is abundantly rich in verdure on all sides, and the architecture presents to the traveller at first sight an appearance partaking in somewhat of the Oriental character. The plate is after a drawing by Mr. Brockedon, in which have been unaffectedly preserved the natural tones of the whole of the objective, without any yearning after the mannered and truthless sunshine with which we find everything Italian too often lighted up. To the south and south-west of Siena lies the Maremma, which in its utmost extent stretches along the shore of the Mediterranean from Leghorn to Terracina, and reaches inland as far as the first chain of the Apennines. This fatal tract of country, which takes its name from its contiguity to the sea, includes the Campagna of Rome, and terminates with the Pontine Marshes. It is believed anciently to have been more salubrious than in modern times, and the reason assigned is that when Rome fell to the barbarian the usual means of obviating malaria, such as careful draining and cultivation, were neglected, inasmuch that the district became extensively destructive of human life. Painting was cultivated at Siena at a very early period. The origin of the Siennese School has been deduced either from the Crusades or from Pisa, where the earliest masters were Greeks. The most ancient pictures in this

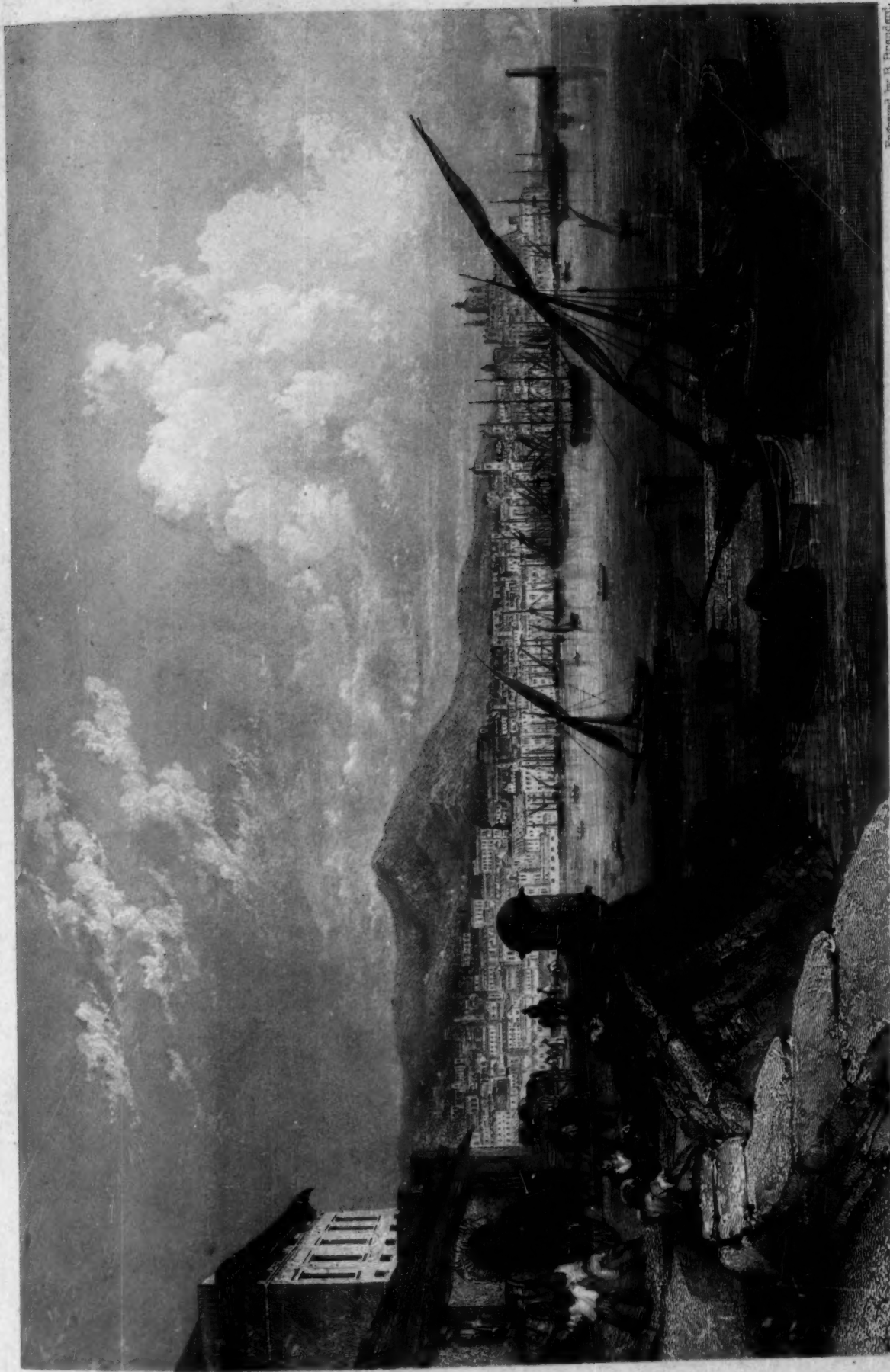
city are 'The Madonna delle Grazie,' that of 'Tressa'; that of 'Bethlehem,' a 'St. Peter' in a church of the same name, and a 'St. John the Baptist,' in that of St. Petronilla, together with other small historical productions, and are believed to be of an earlier date than the end of the twelfth century; and it is doubtful whether they are works of Italians or strangers. Civita Castellana is a position of singular natural strength; the plate shows the citadel which commands the ravine, and also an arch of the bridge which constitutes the principal approach to the town. This magnificent structure is thrown across the ravine which separates the town from the neighbouring heights, and is considered one of the finest works of Papal times. It was built in 1712 by Cardinal Imperiali, and very much resembles the Pont du Gard at Nîmes. The citadel occupies an isthmus which connects the town with the higher grounds; it was commenced by Alexander VI. in 1500, and completed by Julius II. and Leo X. Civita Castellana is situated in the Flaminian Way, at the distance of thirty-seven miles from Rome; and, although the town itself is distinguished by few objects at all interesting to the traveller, yet its attractive site and picturesque neighbourhood, so fraught with classical association, render it well worthy of the consideration of the scholar and the antiquarian. Civita Castellana has been variously considered as the site of Veii, Falerium or Falerii, and Fescennium—three famous cities of ancient Etruria. The position of the place, so difficult of access from being surrounded by deep ravines, disposed many antiquarians to consider it the ancient Veii, so celebrated for the resistance offered to the Romans under Camillus, and also as being more extensive and magnificent than even Rome. All historic doubts with respect to Civita Castellana are now, however, set at rest, as it is now definitely identified by the best authorities as the ancient Falerium. The Cascata delle Marmore, the famous waterfall at Terni, is necessarily not omitted. To this sublime fall Byron has given an extensive celebrity in "Childe Harold." The view represents the cataract in its relation to the surrounding country, being taken from the high ground above the right bank of the Nar opposite its confluence with the Velino. The plate thus presents an extensive prospect above and beyond the crest of the cascade—comprehending the mountains whence its waters have their source, and the valleys through which they pass; at the same time showing the entire cataract, from the first great fall of 300 or 400 feet, as well as all the continuous and lower descents to the stream of the Nar—the entire depth being nearly 1000 feet. 'The View of Naples from the Santa Lucia,' by Leitch, although showing but little of the city, is most judiciously chosen in point of pictorial composition: the foreground is crowded with active figures, and the pellucid waters of the basin bear numerous craft, beyond which the country opens to a view of the distant mountains. Another view from Vesuvius exhibits the same city and the shores of the bay, with the numerous headlands backing each other successively until lost in the airy distance; the foreground is covered with masses of rock which have been cast forth upon various occasions of eruption. An admirably-effective view of Pastum, while affording the most attractive features of the place, reminds the antiquary of the valuable discoveries that have been made there. It is unnecessary to observe that we could not possibly notice all the valuable and beautiful plates of this work, in which no remarkable locality is forgotten. We can describe but a few; and of the whole we can say that in pictorial interest, excellence of engraving, and the style of the descriptive letterpress, we never met with any work on Italy more entirely satisfactory.

The work is issued in parts, of which we believe some ten or twelve have appeared; it is remarkably well "got up," and one of the cheapest publications of modern times.

Altogether the work reflects great credit on the house of Messrs. Blackie, who have from time to time illustrated their volumes with some very fine works of Art.

The specimen which accompanies this notice will convey a more accurate idea of the character of the publication, than merely explanatory details could do; for other necessary particulars we refer to an advertisement which we have inserted elsewhere.

* Italy, Classical, Historical, and Picturesque; illustrated by a Series of Views by the leading Landscape Painters of Great Britain, with Descriptions of the Scenes. Published by Blackie and Son, Glasgow and London.



Engraved by R. Brandard.

Drawn by W. Brockedon from a sketch by W. Turner, Esq.

Glasgow.

W. & A. S. GILSON, PRINTERS, & CO. 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

THE LATE B. R. HAYDON.

THERE are two authenticated portraits of Haydon, of deep interest, in the possession of Samuel Prout, Esq. Independently of the melancholy interest which must now attach to any portrait or other reminiscence of the ill-fated artist, there are several circumstances connected with these portraits worthy of notice. The first was done by the late J. Jackson, R.A., 1805; the last by Haydon himself, in June, 1846, only thirteen days before his death. Apart from all other considerations, there is a melancholy interest in contemplating the two portraits of the same man—"alike, yet ah! how different." In the interval between them, forty-one years of anxious life had rolled over the head of the ambitious and sensitive man of genius; and the buoyant hope and bright prospects of the youthful aspirant after fame, at the age of nineteen, had disappeared in the strongly-marked lines and careworn features of the world-weary and disappointed man of sixty. "Look on this picture, and on that," and read therein the history of a life—a life peculiarly full and singularly sad. But let us briefly describe these portraits, or rather let poor Haydon himself give their history. The first, as we have said, was done by Jackson, in March, 1805; it is a chalk sketch, slightly tinted, on common academy paper, and represents a half-length portrait, in three-quarter face; a thin youth, in the peculiar dress of that day, with white neckcloth, somewhat demure look, and an appearance of premature age, heightened by his wearing spectacles at the age of nineteen. We believe it was during the spring of the present year that Prout, who was Haydon's oldest artistic friend, one day showed him this sketch of his youth. Prout left it with him, and poor Haydon wrote on the back of the sketch the following account of it:—

"I lived at 47, Carey-street, Lincoln's-inn-fields, second floor, when in March, 1805, Jackson came home with me from the Royal Academy, and drank tea (as Wilkie and he used to do often). I proposed we should sit up all night, and sketch each other; he agreed. I put some coffee in the kettle to boil, and he made this drawing of me. What I did of him I lost. About six in the morning we fell asleep, but about seven were aroused by the landlord, Mr. Walsley (his son is now in the House of Commons, a clerk, or something more important), who, having been disturbed all night by our freak, came up and gave me warning. Jackson said, 'Take his wife down the head, and see if she will be softened'—because she had sent up her husband to do it. Down I went, and she screamed out, 'How like! dear me!' The husband and children crowded about it, and before the day was out he withdrew his notice."

"Ingenus didicisse," &c.

I was then nineteen years of age. Mrs. Walsley said her head was distracted from our thoughtless noise, but she had no doubt it would be better after a good night. I gave this drawing to my early old friend Samuel Prout. I see it again, by his kindness, with pleasure. Forty-one years ago it was done. I think myself, and so does my wife, a better-looking man at sixty than nineteen, in which I agree with her most cordially.

"B. R. HAYDON.

"14, Burwood-place, May 27, 1846."

Not many days afterwards, as the dates will show, Haydon sketched a portrait of himself in profile, from a recent bust of him by Park, the sculptor. This is in black and white chalk, on a piece of the paper used by artists for chalk drawings, and is really a spirited and striking likeness of the Haydon of latter days, especially exhibiting the fine development of forehead and of the intellectual qualities which Haydon so eminently possessed. The profile is of the right side of the face, and beneath and in front of the bust are written by Haydon the words "μνησιν φρονεων. B.R.H." (meditating great things). At the back of this portrait Haydon also wrote the following lines in the form in which we print them:—

"B. R. Haydon, aged 60,
drawn by himself,
from a bust by Park,
and given to his
oldest friend S. Prout,
June 9th, 1846,
as a remembrance of
a friendship of 53 years."

"B.R.H."

THE ARTS IN IRELAND, SCOTLAND,
AND THE ENGLISH PROVINCES.

THE ROYAL IRISH ART-UNION is in the act of "winding up" a more successful year than we could have anticipated from the gloomy prospects which that country has presented of late: for it would be vain to expect that, while the actual necessities of life are uncertain or at stake, the claims of Art and the refinements which attend in its train will meet with the liberality and attention they deserve.

The Committee deserve great praise for their persevering exertions, and strange to say that in this, their most trying year, they have managed to select for distribution among the members the finest and most choice collection, taken as a whole, that has ever graced their Gallery during the seven years the Society has been in existence, giving, in addition to a very beautiful engraving, an attractive set of outlines.

The engraving is from 'The Egeria' of Correggio, in the Dresden Gallery. This work is sometimes known as 'The Reading Magdalen,' a very inappropriate and gloomy title, for a fair, cheerful student and reclining nymph, in a woodland shade by a classic fountain, without the slightest paraphernalia of an ascetic about her. We are glad the Society have given it the proper designation, following the example of the poet Sotheby in his exquisite lines on this subject. This picture has been a trial piece—a regular battle-ground for pre-eminence for many engravers. In the present instance Mr. Wm. Humphrys has every reason to be proud of his success, and the Society, that they have so good an opportunity of showing off the talent of so eminent a countryman in this difficult department of Art.

The outlines—the first experiment for a premium—given consist of five illustrations of the pathetic national ballad, "Savourneen Deelish," by Mr. M. A. Hayes, carefully executed on stone by Mr. J. H. Lynch—both young Irishmen of great promise. They are very appropriately and handsomely "got up," book shape instead of loose in a portfolio.

THE EXHIBITION OF PRIZES.—The works of Art selected for distribution have been admirably arranged in the handsome Gallery belonging to the Royal Dublin Society House, and look remarkably well; every work has been done full justice to in the hanging arrangements, there being ample room; and several that passed unnoticed, from their position in the public Exhibitions from which they were purchased, deservedly attract and well repay the attention they receive in this. We subjoin merely the names and prices, having already in a former number given very amply our opinion as to their merits. 'The "Tempest" of Shakspere,' F. Danby, £200; 'Rienzi in the Forum,' A. Elmore, £200; 'The Last Round of the Pilgrims at Clonmacnoise,' G. Petrie, £150. This work, which is a water colour, we had not an opportunity of noticing before. It represents the most curious collection of ancient ruins in Ireland (a round tower included), with a glorious sunset on the winding expanse of the Shannon; for exquisite finish, poetical feeling, and truth, it is the finest effort that has ever emanated from this able artist. We understand it will form the subject for engraving for an ensuing year. In the hands of an engraver who can do it justice and enter into its tone and feeling, it will doubtless make a brilliant and attractive national work. 'The Greek Refugees,' by W. Fisher, £130—this beautiful work is also spoken of as to be engraved; 'The Travellers,' E. Corbould, £100; 'River Scene,' Tennant, £50; 'Scene in Connemara,' G. Colomb, £45; 'Mill on the Isis,' Jutsum, £40; 'Silgo Abbey,' Hayes, £35; 'Captain Macheath,' Abolton, £30; 'Wharf at Gillingham,' Dighton, £30; 'Ino and the Infant Bacchus,' Foley (a cast), £30; 'Lough Mask,' Wall, £30; 'Protection,' Foy, £40; 'Shirts of a Fair,' Boddington, £30; 'View on the Thames,' Kendrick, £25; 'An old Block and its Chip,' Haverly, £25; St. Kevin's, Glendalough, Newton, £25; 'Lane Scene,' Baker of Leamington, £25; 'Killarney,' S. Brocas, £25; 'The Anson Hulk on Shore,' Collingwood Smith, £24; 'A Girl of Sorrento,' Harwood, £20; 'Hay Barge,' Herbert, £20; 'Donnybrook Fair,' Watson, £20; 'Kerry Child,' M. Wood, £20; 'Brig Lying to,' Hayes, £20; 'Desdemona,' Harwood, £20; 'Liverpool,' Walters, £20; 'The Arrest of the Whiteboy,' Scanlan, £20; 'Moonlight at Henley,' Williams, £20; 'Sheepwashing,' Williams, £20; 'Italian Boy,' Dent, £20; 'Landscape,' Dearman, £18; 'Cromaghann,' Brennan, £16; 'La Place de Pelleri,' Forde, £16; 'Shirts of a Common,' Duncan, £15; 'Leatherhead,' Oliver, £15; 'Northwall-Shipping,' &c., Hayes, £15; 'Llanberis,' Collingwood, £15; 'View in Kent,' Percy, £15; 'Castle Gar,' O'Neill, £15; 'Gipsies,' D. K. Smyth, £12; 'Cottage Door,' Williams, £10; 'Haywood's Heath,' Dearman, £10; 'St. Malo's,' Herbert, £9; 'Jeune Poissonnière,' Newton, £8; 'The Original Polka,' Scanlan, £7; 'Maynooth Bridge,' Bradford, £6; 'Castle of the Desmond,' Du Noyer, £5; 'Trim, on the Boyne,' Wakeman, £5, &c. &c.

We believe the Committee still intend to add to their lists of purchases, especially in the Sculpture department, which has yet to be considered; and we hope their hands will be strengthened to act with that liberality they only want the means of displaying, both for the good of the Society and of Art. We perceive the subscription lists are kept open till the Privy Council, by its approval and sanction, permits the distribution to proceed. As this is very soon expected, and may be immediate, we advise all who like the goodly "bill of fare" we have laid before them to hasten and subscribe to this admirably-conducted Society.

Royal Manchester Institution.—This Exhibition closed for the season on the 7th of November. It has been a matter of regret to us that we should not have been enabled to accomplish that which was so much our wish, viz., to have made a report of this Exhibition from personal observation. Many and pressing engagements have, however, prevented us. The pictures sold amount to nearly one hundred. We subjoin the names of the artists, and a list of the artists who have works sold. A circular issued by the Council of the Institution informs artists that the Exhibition of the present year has not been so successful as they could have desired, but attributing it solely (and we fully agree in the truth of this) to the gloom which for some months past has hung over the commercial world. Aware as our readers are of the opinions which from time to time we have expressed relative to the progress of Art in Manchester, it may easily be conceived that we fully concur in this remark, not doubting that another year will make ample amends for the falling off during the past.

Works by the following Artists have been sold:—

R. Rothwell, J. Absolon, J. Tennant, W. Shayer, F. W. Topham, A. Keith and two repeats, J. H. Mole, S. Paget, H. J. C. McCarthy, E. Hull, H. J. Boddington, J. P. Drew, Mrs. Gratton, Miss Cleaver, R. H. Parker, E. Williams, sen., G. A. Williams, J. J. Dodd, T. Clater, F. B. Lee, R.A.; A. H. Taylor, Miss Thorne, T. F. Marshall, A. Brabant, W. E. Frost, Margaret Nasmyth, E. Duncan, Mrs. Aspland, Miss Barbara Nasmyth, J. Smith, Miss Charlotte Nasmyth, E. J. Niemann, Miss Mutrie, H. Jutsum, H. P. Parker, John Tennant, F. B. George, A. W. Williams, Jas. Poole, Annie Mutrie, A. Clint, G. E. Hering, Hume Lancaster, Mrs. V. Bartholomew, G. A. Williams, W. Linton, A. Hunt, F. Cruikshank, A. Gilbert, T. Baker, Marshall Claxton, J. W. Oakes, W. West, H. Lejeune, R. Ansell, F. R. Pickersgill, J. Graham Gilbert, W. Williams, Thos. Physick, A. Perigal, jun., H. Lancaster, F. Watts, R. K. Greville, Jane Nasmyth, H. Dawson, A. J. Woolmer, Mrs. Marjett, J. Du Jardin, J. Wilson, jun., A. Vickers, E. Glover, B. Bridgehouse, G. Hickin, T. Richardson, jun.

CARLISLE EXHIBITION OF PAINTINGS.—We are glad to observe that a number of pictures have been purchased—nearly thirty having been disposed of. We subjoin a list of those sold, with the names of the purchasers:—154, 'On the Way to Market—a Scene at Roe, North Wales,' T. F. Marshall; 169, 'Short-lived Pleasures,' T. F. Marshall; 'On the Thames, at Hammermith—Moon Rising,' A. Gilbert; 46, 'The Road to the Farmstead,' J. Peel; 86, 'Children Gathering Water Cresses,' G. A. Williams; 131, 'The Dead Robin,' J. Dobson; 30, 'Cottages at Evening,' H. Jutsum; 135, 'A Lane near Henley-on-Thames,' A. W. Williams; 158, 'The Limekiln,' R. K. Greville; 268, 'The Prodigal Son'—(modelled in terra cotta), R. G. Davies; 64, 'Fruit and Flowers,' Miss Mutrie; 66, 'Dried Fruit,' Miss A. Mutrie; 73, 'Group of Fish,' R. Harrington; 23, 'Mountain Glen in North Wales, with distant View of Cnicht,' R. K. Greville; 130, 'Hide and Seek,' S. Eglinton; 155, 'View of Burnham Beeches,' E. J. Cobbett; 145, 'Evening on the Gelt, near Castle Carrock,' W. J. Blacklock; 177, 'Ullswater, looking towards Helvellyn,' W. J. Blacklock; 178, 'A Corn Field,' W. J. Blacklock; 48, 'The Auld Wives' Lifts—A Druidical Remains in Baldernoch,' J. C. Brown. The following were disposed of by an Art-Union:—161, 'Bridge of Doroch, Perthshire,' W. H. Crome; 157, 'The Stream between the Upper and Lower Lakes of Llanberis, Carnarvonshire,' J. W. Oakes; 150, 'Entrance to the Village of Canabrook, Isle of Wight,' A. Vickers; 13, 'A View near Lake Ogiven,' T. L. Aspland.

LECTURES ON THE ARTS OF DESIGN BY E. V. RIPPINGILLE, ESQ., OF LONDON.—These lectures have been delivered in the new Townhall, Stoke-upon-Trent. The large attendance, and the enthusiasm with which the lectures were received, contrast strongly with their previous reception at Hanley, and is highly creditable to the borough town. The manufacturers, especially Messrs. Minton and Co., and Messrs. Copeland and Garrett, met their workpeople in the handsomest manner, and it is very gratifying to know that their liberality was fully appreciated by their men: this, as the lecturer justly remarked in his closing observations, "is as it should be." Difficult as some of the points were that the lecturer had to explain and illustrate, he succeeded admirably in rendering them intelligible to his auditory. One thing struck us as especially creditable to the lecturer, viz., the great anxiety he manifested throughout to be useful. At the close of his last lecture he stated that he should probably remain in the neighbourhood a fortnight; and if in applying the principles laid down any of them were at fault, if they would call on him, he would most gladly give them any additional information they might need. The vote of thanks that was so rapturously accorded to him was well merited. It is refreshing to meet with a person of such an enlarged mind and generous spirit at a period when the opposite feeling prevails to so great an extent. It is sincerely to be hoped that the manufacturers of Burslem and neighbourhood will follow the excellent example of the manufacturers at Stoke-upon-Trent, and afford their workpeople similar facilities for attending, which we have no doubt will at once determine Mr. Ripplingille to deliver his lectures in that town. At the close of the last lecture, a unanimous resolution was passed to establish an annual exhibition of pictures and other works of Art at Stoke-upon-Trent. This project deserves the encouragement and patronage of the noble and influential, as well as the middle and working classes, and heartily do we wish success to it. A committee is in course of formation to carry out this desirable object.—"Staffordshire Advertiser."

THE NATIONAL GALLERY.

THE NATIONAL GALLERY has re-opened, after its usual vacation, with some additions of interest. However slowly it advances, any progress is agreeable towards making the collection one worthy of a great and wealthy nation. Two important acquisitions have been made by purchase. The first in consequence is a large picture by Velasquez, formerly in the Royal Museum at Madrid, and presented by Ferdinand VII. to Lord Cowley when Ambassador to the Court of Spain. It represents a bear hunt in the Prado, with a number of small figures; those in the foreground being painted with a remarkable decision, and brilliancy of touch. The second purchase is an excellent small picture by Annibal Caracci, 'The Temptation of St. Anthony,' which has successively been in the Borghese Palace, the two collections of Lord Radstock and Lord Dartmouth, from the last of whom it was obtained. These are the only pictures added by purchase, and no doubt are worthy additions; the wonder is, how any hesitation should have so long existed about acquiring the 'Velasquez.' We fear it arises from the indisposition of the Treasury authorities to approve the outlay, rather than from the negligence of duty by the Trustees. Among the latter there are many real and earnest friends of Art, who spend thousands upon it, where the Government doles out its hundreds; they are absolved by their private actions from any indifference in their public capacity.

Fourteen pictures have been placed on the walls, bequeathed by Richard Simmons, Esq.:-

No. 199. 'Lesbia weighing Jewels against her Sparrow,' G. SCHALKEN. A very good picture of its class, and a very small specimen.

No. 200. 'The Madonna,' SASSOFERRATO. A fair example of the painter's insipidity.

No. 201. 'A Seaport,' JOSEPH VERNET. A composition set out like a stage scene, with a range of figures in the foreground of ladies and gentlemen costumed for a fancy-dress ball.

No. 202. 'Domestic Poultry,' M. HONDEKOTTE. A poor and insignificant work of the master.

No. 203. 'Conventual Charity,' G. VAN HARP. A very fair picture of this indifferent artist.

No. 204. 'A Brisk Gale,' L. BACKHUYZEN. Was once a tolerable specimen, but the waves have faded into a mahogany hue, and there is nothing in it for an English artist to study.

No. 205. 'The Itinerant Musician,' C. DIERICK, is a clever picture by this protean painter, familiar to the public by the esteemed engraving from it by Wille.

No. 206. 'Head of a Girl,' J. B. GREUZE, is a wretched and woolly copy: the hands and arms peculiarly ill drawn.

No. 207. 'The Idle Servant,' N. MAES. This is the best picture in the legacy, but unfortunately is little more than a beautiful ruin.

No. 208. 'Landscape with Figures,' B. BRENBERG. Rubbish.

No. 209. 'Landscape,' J. BOTH. Not a picture of Both's at all; more likely an inferior painter, De Heusch, who imitated him. It is well hung, nearly in juxtaposition with a truly fine picture of Both's, which was presented to the Gallery by Sir G. Beaumont.

No. 210. 'Piazza of St. Mark,' CANALETTO, is a very dubious affair, having a number of figures drawn with preposterous proportions of size.

No. 211. 'A Battle,' J. VAN HUGTENBURG. Middling in quality, and of small importance.

No. 212. 'A Merchant and his Clerk,' T. DE KEYSER. At least this is a very good picture, by a master whose works are not often seen in England.

'The Bacchus and Ariadne,' of Titian; the large 'Landscape, with Cattle,' by Cuypp; 'The Allegory of Peace and War,' by Rubens, and the recent acquisition by Velasquez, have been cleaned. Much complaint exists as to the manner in which the "work" has been done; but we may observe that the pictures are placed in the National Gallery for the study of the living artists, and the education of the present race of people in the beauties of Art: while their qualities are hidden by accumulated filth and darkened varnish, they are not only perfectly useless, but positively injurious both to artists and the public.

THE FRENCH SCHOOL OF DESIGN.

We are indebted to M. BELLOC, the accomplished Director of the Paris School of Design, for a Report detailing the proceedings on the occasion of the distribution of prizes which took place on the 30th of August, under the presidency of M. Parran, Secretary of the Prefecture of the Seine. This school is entitled "Ecole Royale et Speciale de Dessin, de Mathematiques, d'Architecture, et de Sculpture d'Ornement appliques aux Arts Industriels"; the title of the institution we quote in order to show the comprehensive nature of its instruction, as embracing architecture and mathematics. This school has been in operation eighty years, and has, therefore, long since attained to a matured development; but years before it was established, that protection had been extended to Design which was a means of at once raising French fabrics to an enviable superiority in the markets of Europe.

The officers of this institution are—a Director, ten Professors, four Teachers, and a Secretary. The classes commence study in summer at half-past seven, and in winter at half-past eight, in the morning, and continue their labours for a period of four hours. No student is admissible under the age of fifteen, but for adults there are classes every evening from seven until nine o'clock. The weekly order of study is:—On Monday, mathematics, morning and evening; Tuesday, in the morning, drawing—in the evening, mathematics applied to construction; Wednesday, drawing, morning and evening; Thursday, mathematics, morning and evening; Friday, in the morning, drawing—in the evening, mathematics applied to construction; Saturday, drawing, morning and evening; besides instruction in the history of ornamentation on the evenings of Wednesday and Saturday in each week. These two general heads, Mathematics and Drawing, are subdivided into numerous minor distinctive sections—the former comprehending architecture, arithmetic, architectural drawing, carving, &c.; and the latter, drawing and modelling from Nature and every available form and substance.

The report before us differs from those we are accustomed to see from our own School of Design: an existence of eighty years has consolidated the French School, inasmuch that there are no progressive additions to report, no experiments to discuss, no measures of probable improvement to recommend; the business of the meeting is the distribution of the prizes, and on the manner in which this is done a remark may be made. In the speech of M. Belloc, the Director, each successful student is named and eulogised according to his merits, and, if the style of his work bear promise of future distinction, this is not forgotten: thus these school triumphs generally give an impulse which continues to be felt through life, operating with an effect highly salutary to the artist. It is one thing to receive a mutually-accorded prize, and it is another to receive a prize accompanied by a public acknowledgment of merit. Many of the painters of this country have felt the blighting influence of ignorant and unmerited censure: we speak of our own country because our sympathy begins at home; but examples in other countries of oppressed and unappreciated genius are comparatively as numerous; and if in after life the effect of unjust censure be to destroy life—if scorn and neglect be thus deeply felt—how surpassingly grateful must be the converse of a few judiciously-applied terms of eulogy and encouragement! These things are certainly more gracefully managed in the French and German schools than in our own. We understand perfectly the difficulties in the way of this, and know that a well-working system is only attainable *gradatim*; but, without certain advances on the part of authorities, improvement is hopeless. Another equally important feature of foreign reports is the notice of the various Professors even side by side with their pupils. In the reports of our School of Design, professors, if mentioned at all, are brought forward, as it were, only incidentally—they seem to have played so insignificant a part that their labours are not even worthy of a passing notice. As an example of what is said of professors in other Institutions we may notice what M. Belloc says of one of his professors:—"M. Jacquot, by whom the School of Sculpture has been ably directed since 1833, and to whom it is indebted for the arrangement for the study of anatomy completed last year, has nothing new to

propose; but I may mention that the candidates have received a wholesome stimulus from his grand composition (a frieze), one of those of his numerous works so much distinguished by fine feeling." From what we give of the course of study it will be seen that an education here presumes an application of several years; and it would be well if, in our own school, the education of students extended to a similar period; but they do not remain during a term sufficiently long to benefit by all the advantages which the school affords. Drawing and modelling from the living plant is also an important department of study, and that in which everything worthy of imitation in florid ornamentation has originated. This has opened to the French and German schools a vast resource; and we could wish that drawing thus from Nature constituted a greater part of the study of our own. In allusion to the progress of French Design M. Belloc says:—"A long peace, a continual exchange of ideas and productions with other nations, not less than the impulse given by a King, the friend and protector of Industry and Art, have created for France an entirely new era. We must ascribe our better works to the sources whence we derive them. We are indebted to the East for its admirable fabrics; but these have been ornamented by designs full of delicacy and of rare beauty—designs which have done honour to French taste in every market in the world. We must always afford evidence of the superiority which we claim; and the sole means of arriving at this is earnest and arduous labour. In the sixteenth century France had recourse to Italian Art, but she assimilated it to her own genius," &c. &c. Thus ornament has been cultivated in France even by a school, as it were, since the period named, and nothing remains to be done. On the other hand, our own school, after a few years of existence, has exercised upon our manufactures a much more marked influence than has ever signalized the French school within any similar period. By unexampled energy and ingenuity we have commanded in all parts of the globe the markets in the bulk manufactures, and now the few years of attention and protection that have been given to taste and elegance have brought forth fruit of promise inasmuch as to afford a prospective of successful competition with France or any other country.

TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—On Monday, the 3rd of November, E. M. WARD, Esq., was elected a member of the Royal Academy: it was the only election that took place, although, in reality, there were four vacancies; but inasmuch as her Majesty, not having been asked to sign, had not signed, the diplomas of Messrs. M'Dowell, Webster, and Herbert, these gentlemen being only members "elect"—or, in other words, they remain associates—their successors were not appointed. We have already referred to this transaction as one that reflects little credit on the Royal Academy: the blame may rest mainly with their officers, but it must be shared by the members, who, lacking the independent boldness which belongs to their position, contented themselves with a few indistinct murmurs, and allowed the business to take its course. The fact is that the Secretary, Mr. Howard, is obsolete: it would be just, as well as wise, to give him a retiring pension, and appoint some one in his stead competent to the duties of the office. His incapacity (we are unwilling to attribute the circumstance to any other cause) has in this instance deprived three accomplished and meritorious artists of the preferment they have earned and the distinction to which they are entitled. The selection of Mr. Ward cannot have failed to have given entire satisfaction: in "the profession" no artist is more respected, and in the estimation of the public he ranks very high; his productions are efforts of mind, as well as of the pen; he has not been content to follow in the beaten track either as regards style or subject, but has exhibited that self-thinking which always originates lofty and original efforts. There can be no doubt of his being destined to occupy a prominent position in Art. Although Mr. Ward was elected by a large majority of the members present, other artists received votes. As the result may in some degree show the future

"chances" of candidates, we may mention it as understood that of the "scratches" (a mode adopted previous to ballot) Mr. Ward obtained 9; Mr. Linton, 6; Mr. Frost, 4; Mr. Poole, 3; Mr. Stone, 3; and Mr. Lauder, 1. There were 24 members present. At the ballot the votes were—for Mr. Ward, 15; Mr. Linton, 9. We confess we are somewhat surprised that Mr. Linton should have been second on the list; he is a landscape-painter of ability and repute—but he is not one who has been, of late years, improving; it would have been strange to have found him preferred for academic honours to Mr. Poole and Mr. Frost.

THE ROYAL SCOTTISH ACADEMY OF THE FINE ARTS, at their annual general meeting, on Wednesday, November 11, elected as associates of their body the following artists:—Mr. John Noel Paton, of Dunfermline, historical painter, so favourably known as the painter of the exquisite picture, from "The Midsummer Night's Dream," in the last Academy Exhibition—and still more widely by his noble cartoon of 'The Spirit of Religion,' which obtained one of the £200 prizes at one of the late Government competitions; Mr. Alexander Handyside Ritchie, the well-known and very excellent author of the sculpture which decorates the exterior of those beautiful edifices, the Physicians' Hall and Commercial Bank, Edinburgh; and Mr. Gourlay Steele, portrait and animal painter, brother of the sculptor, and in his own department bidding fair for the highest eminence. At the same meeting the Academy elected Thomas Hamilton, Esq., the eminent architect, to be their treasurer, in the room of Mr. Williams, lately deceased. The academicians, we understand, as with one voice, embraced this opportunity of paying this mark of respect to Mr. Hamilton, to whose judicious counsels and untiring energies exerted in behalf of the Academy the institution owes much of its high character in public estimation. Although the vote was by ballot, it was found that Mr. Hamilton was elected unanimously.

THE WELLINGTON STATUE.—The statue is to be removed—that is a settled matter, although its future destiny is at present undetermined. In common with at least nine out of ten of the public we rejoice at this result of the experiment; that a blot is to be erased; and that the Metropolis is not compelled to exhibit a new proof of national deficiency in taste and judgment. It is understood that the opinion of the Queen, coinciding with that of the Government, and also that of the various "competent persons" whom Lord Morpeth, as Chief Commissioner of Woods and Forests, had very properly consulted, set at rest all doubts upon the subject; and preparations will ere long be made for transferring the huge mass of metal to another site—a worse there cannot be, a better there may be. We consider the Duke of Rutland and Colonel Trench bound in honour to defray the cost of its removal, and not to let it fall upon the sculptor. It has been ascertained that of the members of the Royal Academy there were but two who advocated its continuance upon the arch. We shall, perhaps, hereafter see the work in a position in which it may be fairly criticised; at present it seems to us all hat and cloak—as senseless an effigy as need be. The only public body of whom judgment has been taken (for the Royal Academy was not asked for it as a whole, but its members were addressed severally) is the Institute of Architects, whose Council unanimously resolved—"That the effect of the equestrian statue of the Duke of Wellington on the top of the arch at the entrance to the Green Park is unsatisfactory, and its position there most objectionable."

THE INSTITUTE OF THE FINE ARTS.—A meeting has been held—but too late to be noticed in our Journal, and we cannot say what has been the result—for the purpose of expelling certain refractory members of the Institute: the object, however, may not have been attained; for we believe the laws of the Society require that for such a purpose there shall be two-thirds of the members present, and two-thirds voting for expulsion. While on this topic we may observe that we last month printed the word "Secretary" for that of "Treasurer"; it was the Treasurer to whom we alluded as having completely proved the iniquity of charges—insinuations rather—concerning misapplication of the funds.

FREE EXHIBITION.—Some attempts are making—under the worst possible auspices—to establish a Free Exhibition of Pictures. If such a plan were

arranged by worthy persons, and on a proper basis, it would have our cordial support; but the proposers to whom we refer are mediocre painters, who might thus obtain a little notoriety; there is not, however, a single artist of eminence who would act with them, or contribute a work to their gathering. It is absolutely necessary that we express ourselves thus strongly, inasmuch as some efforts have been made to persuade certain members of her Majesty's Government that a grant of public money might be wisely applied in forwarding the views of the gentlemen to whom we refer!

NEEDLEWORK IN IMITATION OF EMBROIDERY.—A specimen of needlework in imitation of the embroidery of the middle ages has been submitted to us by Miss King, which demands very marked approval. It is designed for the cover of the Gospels; and really approaches so near to being a work of "high Art," as to justify a more detailed notice than we can at present accord to it. It is entirely wrought with the needle—the fine and delicate tints of the faces as well as the bolder draperies and background; parts of it are so exquisitely finished that it is difficult to believe that colours have not been "tinted on." The use of so elaborate a piece of workmanship is not at first apparent; for as book covers it would so greatly increase the price of a book, as to be applicable only on rare occasions; but as altar-cloths for churches, and for purposes appertaining to ceremonies in State and Church, the labours of the lady who produces it might be, in a degree, rewarded. The specimen referred to equals many of the finest examples of ancient embroidery, and is as immeasurably superior to "the Berlin work" in frequent use, as the wrought marble is to the stucco stamp in architecture.

THE POET MOORE.—Various paragraphs have appeared in the newspapers reporting the dangerous illness of the Poet; and a quotation from a French journal—describing him as "dying in a remote corner of Ireland"—has gone "the rounds of the press." We have before us a letter from Mrs. Moore, dated October 11, from which we extract the following passage:—

"I know you will be happy to hear that the newspaper report of Mr. Moore's health is *entirely false*; he was a little suffering from the prevailing epidemic, but it did not keep him from visiting or exercise. You know we have been spending a few days at Bowood; and since then have been to Devizes to hear the Rock Band."

Although the rumour has already received a contradiction, we are sure we shall give pleasure to thousands by thus confirming the good tidings of the Poet's health: long may the blessing be preserved to him!

A BUST OF SIR I. BRUNEL has been produced by Mr. P. Clerc, in order to gratify the wishes of the numerous friends of the accomplished engineer. It is life-size, and certainly a very striking and agreeable likeness.

FINE ARTS IN CALCUTTA.—A gallery for the exhibition of works of Art has been ordered to be reported on by Colonel Forbes. It is to be erected on the Esplanade, and the Government have offered to contribute 5000 rupees; the remainder is to be raised by private subscription, or probably in shares.

MAGNIFICENT ALBUM.—The younger branches of the Royal Family of France have presented to their sister-in-law, the young Duchess de Montpensier, an album containing drawings by the most eminent modern artists of France and Germany. It is referred to by our Paris correspondent. Among them the most admired is a drawing by Ingres, 'The Infant Jesus Preaching in the Temple in the midst of the Doctors.' The binding of the book is very splendid, representing the great masters of the various schools, executed in a kind of arabesque work, richly gilt. It is bound by Gruel; and probably we shall procure an engraving of it for our Journal.

ETON COLLEGE.—The large east window of Eton College is being filled with stained glass. Lord S. Kerr fell dangerously ill at Eton a short time back; and the Marchioness of Lothian, his mother, has signified to the Provost and Fellows her intention of causing one of the yet unoccupied compartments to be filled up with the figure of an apostle, to commemorate the recovery of her son. The present Etonians are about to order three more compartments to be filled; when these are completed, there will be only eight left unoccupied.

THE PALACE QUESTION.—No doubt Mr. Blore admires the Wellington statue very much—at

least feels exceedingly grateful to it for having acted as a conductor and absorbent of that busybody curiosity which would else have poked, or tried to poke, its nose behind the hoarding before Buckingham Palace. Thanks, however, to the statue affair, neither the "Times" nor any other newspaper has had leisure to bestow even a paragraph upon what is going on at the other extremity of Constitution Hill. Some, indeed, have endeavoured to upset the scheme, by raising an alarm about the extreme unhealthiness of the site, although about nine years' experience of it has not occasioned either any complaints or any complaining upon that point. It certainly is curious that just that particular spot in the Park should be haunted by an invisible demon, ycleped *malaria*; who must have taken a very great fancy to Buckingham Palace, since he never pays a visit to that of St. James's, nor thinks of intruding into Marlborough House, though both of them are just within a stone's throw of the other. Still some people are exceedingly loth to abandon the idea of a new Palace in Hyde Park; nor is it to be disputed that such change of the royal abode would be an exceedingly salutary one for those who possess either house property or building ground in the immediate vicinity. "Hyde Park Gardens" would then at once be converted into the Court quarter of the town, and Belgrave-square be at a discount, and no doubt be voted *low* also: for we have been assured—how truly we know not—that the cellars of the Kensington Garden Villas are on a higher level than the chimneys in Belgrave-square. For our part we think that, instead of visionary schemes for a new Palace, that does not seem to be at all desired by the Queen herself, the first step should be ascertain what it really is that Mr. Blore is going to make of the present one. That we ourselves have very great misgivings we do not deny; yet neither does he himself seem to feel any confidence as to his ultimately satisfying us. The least uncertain part of the matter is, that he will not in the meanwhile be exactly upon a bed of roses, except that he is likely to get plenty of scratches from them.

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THE NATIONAL GALLERY.

THE NATIONAL GALLERY has re-opened, after its usual vacation, with some additions of interest. However slowly it advances, any progress is agreeable towards making the collection one worthy of a great and wealthy nation. Two important acquisitions have been made by purchase. The first in consequence is a large picture by Velasquez, formerly in the Royal Museum at Madrid, and presented by Ferdinand VII. to Lord Cowley when Ambassador to the Court of Spain. It represents a boar hunt in the Prado, with a number of small figures; those in the foreground being painted with a remarkable decision, and brilliancy of touch. The second purchase is an excellent small picture by Annibal Caracci, 'The Temptation of St. Anthony,' which has successively been in the Borghese Palace, the two collections of Lord Radstock and Lord Dartmouth, from the last of whom it was obtained. These are the only pictures added by purchase, and no doubt are worthy additions; the wonder is, how any hesitation should have so long existed about acquiring the 'Velasquez.' We fear it arises from the indisposition of the Treasury authorities to approve the outlay, rather than from the negligence of duty by the Trustees. Among the latter there are many real and earnest friends of Art, who spend thousands upon it, where the Government does out its hundreds; they are absolved by their private actions from any indifference in their public capacity.

Fourteen pictures have been placed on the walls, bequeathed by Richard Simmons, Esq.:

No. 199. 'Lesbia weighing Jewels against her Sparrow,' G. SCHALKEN. A very good picture of its class, and a very nice specimen.

No. 200. 'The Madonna,' SASSOPERRATO. A fair example of the painter's insipidity.

No. 201. 'A Seaport,' JOSEPH VERNET. A composition set out like a stage scene, with a range of figures in the foreground of ladies and gentlemen costumed for a fancy-dress ball.

No. 202. 'Domestic Poultry,' M. HONDEKOTTE. A poor and insignificant work of the master.

No. 203. 'Conventual Charity,' G. VAN HARP. A very fair picture of this indifferent artist.

No. 204. 'A Briak Gale,' L. BACKHUYZEN. Was once a tolerable specimen, but the waves have faded into a mahogany hue, and there is nothing in it for an English artist to study.

No. 205. 'The Itinerant Musician,' C. DIERICKX, is a clever picture by this protean painter, familiar to the public by the esteemed engraving from it by Wille.

No. 206. 'Head of a Girl,' J. B. GREUSE, is a wretched and woolly copy: the hands and arms peculiarly ill drawn.

No. 207. 'The Idle Servant,' N. MAES. This is the best picture in the legacy, but unfortunately is little more than a beautiful ruin.

No. 208. 'Landscape with Figures,' B. BREENBERG. Rubbish.

No. 209. 'Landscape,' J. BORN. Not a picture of Both's at all; more likely an inferior painter, De Heusch, who imitated him. It is well hung, nearly in juxtaposition with a truly fine picture of Both's, which was presented to the Gallery by Sir G. Beaumont.

No. 210. 'Piazza of St. Mark,' CANALETTO, is a very dubious affair, having a number of figures drawn with preposterous proportions of size.

No. 211. 'A Battle,' J. VAN HUGENBURG. Middling in quality, and of small importance.

No. 212. 'A Merchant and his Clerk,' T. DE KRYER. At least this is a very good picture, by a master whose works are not often seen in England.

'The Bacchus and Ariadne,' of Titian; the large 'Landscape, with Cattle,' by Cuypp; 'The Allegory of Peace and War,' by Rubens, and the recent acquisition by Velasquez, have been cleaned. Much complaint exists as to the manner in which the "work" has been done; but we may observe that the pictures are placed in the National Gallery for the study of the living artists, and the education of the present race of people in the beauties of Art: while their qualities are hidden by accumulated filth and darkened varnish, they are not only perfectly useless, but positively injurious both to artists and the public.

THE FRENCH SCHOOL OF DESIGN.

We are indebted to M. BELLOC, the accomplished Director of the Paris School of Design, for a Report detailing the proceedings on the occasion of the distribution of prizes which took place on the 30th of August, under the presidency of M. Parran, Secretary of the Prefecture of the Seine. This school is entitled "Ecole Royale et Speciale de Dessin, de Mathematiques, d'Architecture, et de Sculpture d'Ornement appliques aux Arts Industriels"; the title of the institution we quote in order to show the comprehensive nature of its instruction, as embracing architecture and mathematics. This school has been in operation eighty years, and has, therefore, long since attained to a matured development; but years before it was established, that protection had been extended to Design which was a means of at once raising French fabrics to an enviable superiority in the markets of Europe.

The officers of this institution are—a Director, ten Professors, four Teachers, and a Secretary. The classes commence study in summer at half-past seven, and in winter at half-past eight, in the morning, and continue their labours for a period of four hours. No student is admissible under the age of fifteen, but for adults there are classes every evening from seven until nine o'clock. The weekly order of study is:—On Monday, mathematics, morning and evening; Tuesday, in the morning, drawing—in the evening, mathematics applied to construction; Wednesday, drawing, morning and evening; Thursday, mathematics, morning and evening; Friday, in the morning, drawing—in the evening, mathematics applied to construction; Saturday, drawing, morning and evening; besides instruction in the history of ornamentation on the evenings of Wednesday and Saturday in each week. These two general heads, Mathematics and Drawing, are subdivided into numerous minor distinctive sections—the former comprehending architecture, arithmetic, architectural drawing, carving, &c.; and the latter, drawing and modelling from Nature and every available form and substance.

The report before us differs from those we are accustomed to see from our own School of Design: an existence of eighty years has consolidated the French School, inasmuch that there are no progressive additions to report, no experiments to discuss, no measures of probable improvement to recommend; the business of the meeting is the distribution of the prizes, and on the manner in which this is done a remark may be made. In the speech of M. Belloc, the Director, each successful student is named and eulogised according to his merits, and, if the style of his work bear promise of future distinction, this is not forgotten: thus these school triumphs generally give an impulse which continues to be felt through life, operating with an effect highly salutary to the artist. It is one thing to receive a mutely-accorded prize, and it is another to receive a prize accompanied by a public acknowledgment of merit. Many of the painters of this country have felt the blighting influence of ignorant and unmerited censure: we speak of our own country because our sympathy begins at home; but examples in other countries of oppressed and unappreciated genius are comparatively as numerous; and if in after life the effect of unjust censure be to destroy life—if scorn and neglect be thus deeply felt—how surpassingly grateful must be the converse of a few judiciously-applied terms of eulogy and encouragement! These things are certainly more gracefully managed in the French and German schools than in our own. We understand perfectly the difficulties in the way of this, and know that a well-working system is only attainable *gradatim*; but, without certain advances on the part of authorities, improvement is hopeless. Another equally important feature of foreign reports is the notice of the various Professors even side by side with their pupils. In the reports of our School of Design, professors, if mentioned at all, are brought forward, as it were, only incidentally—they seem to have played so insignificant a part that their labours are not even worthy of a passing notice. As an example of what is said of professors in other institutions we may notice what M. Belloc says of one of his professors:—"M. Jaquot, by whom the School of Sculpture has been ably directed since 1833, and to whom it is indebted for the arrangement for the study of anatomy completed last year, has nothing new to

propose; but I may mention that the candidates have received a wholesome stimulus from his grand composition (a frieze), one of those of his numerous works so much distinguished by fine feeling." From what we give of the course of study it will be seen that an education here presumes an application of several years; and it would be well if, in our own school, the education of students extended to a similar period; but they do not remain during a term sufficiently long to benefit by all the advantages which the school affords. Drawing and modelling from the living plant is also an important department of study, and that in which everything worthy of imitation in florid ornamentation has originated. This has opened to the French and German schools a vast resource; and we could wish that drawing thus from Nature constituted a greater part of the study of our own. In allusion to the progress of French Design M. Belloc says:—"A long peace, a continual exchange of ideas and productions with other nations, not less than the impulse given by a King, the friend and protector of Industry and Art, have created for France an entirely new era. We must ascribe our better works to the sources whence we derive them. We are indebted to the East for its admirable fabrics; but these have been ornamented by designs full of delicacy and of rare beauty—designs which have done honour to French taste in every market in the world. We must always afford evidence of the superiority which we claim; and the sole means of arriving at this is earnest and arduous labour. In the sixteenth century France had recourse to Italian Art, but she assimilated it to her own genius," &c. &c. Thus ornament has been cultivated in France even by a school, as it were, since the period named, and nothing remains to be done. On the other hand, our own school, after a few years of existence, has exercised upon our manufactures a much more marked influence than has ever signalized the French school within any similar period. By unexampled energy and ingenuity we have commanded in all parts of the globe the markets in the bulk manufactures, and now the few years of attention and protection that have been given to taste and elegance have brought forth fruit of promise inasmuch as to afford a prospective of successful competition with France or any other country.

TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—On Monday, the 3rd of November, E. M. WARD, Esq., was elected a member of the Royal Academy: it was the only election that took place, although, in reality, there were four vacancies; but inasmuch as her Majesty, not having been asked to sign, had not signed, the diplomas of Messrs. M'Dowell, Webster, and Herbert, these gentlemen being only members "elect"—or, in other words, they remain associates—their successors were not appointed. We have already referred to this transaction as one that reflects little credit on the Royal Academy: the blame may rest mainly with their officers, but it must be shared by the members, who, lacking the independent boldness which belongs to their position, contented themselves with a few indistinct murmurs, and allowed the business to take its course. The fact is that the Secretary, Mr. Howard, is obsolete: it would be just, as well as wise, to give him a retiring pension, and appoint some one in his stead competent to the duties of the office. His incapacity (we are unwilling to attribute the circumstance to any other cause) has in this instance deprived three accomplished and meritorious artists of the preferment they have earned and the distinction to which they are entitled. The selection of Mr. Ward cannot have failed to have given entire satisfaction: in "the profession" no artist is more respected, and in the estimation of the public he ranks very high; his productions are efforts of mind, as well as of the pencil; he has not been content to follow in the beaten track either as regards style or subject, but has exhibited that self-thinking which always originates lofty and original efforts. There can be no doubt of his being destined to occupy a prominent position in Art. Although Mr. Ward was elected by a large majority of the members present, other artists received votes. As the result may in some degree show the future

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"chances" of candidates, we may mention it as understood that of the "scratches" (a mode adopted previous to ballot) Mr. Ward obtained 9; Mr. Linton, 5; Mr. Frost, 3; Mr. Poole, 3; Mr. Stone, 3; and Mr. Lauder, 1. There were 24 members present. At the ballot the votes were— for Mr. Ward, 15; Mr. Linton, 9. We confess we are somewhat surprised that Mr. Linton should have been second on the list; he is a landscape-painter of ability and repute—but he is not one who has been, of late years, improving; it would have been strange to have found him preferred for academic honours to Mr. Poole and Mr. Frost.

THE ROYAL SCOTTISH ACADEMY OF THE FINE ARTS, at their annual general meeting, on Wednesday, November 11, elected as associates of their body the following artists:—Mr. John Noel Paton, of Dunfermline, historical painter, so favourably known as the painter of the exquisite picture, from "The Midsummer Night's Dream," in the last Academy Exhibition—and still more widely by his noble cartoon of "The Spirit of Religion," which obtained one of the £200 prizes at one of the late Government competitions; Mr. Alexander Handyside Ritchie, the well-known and very excellent author of the sculpture which decorates the exterior of those beautiful edifices, the Physicians' Hall and Commercial Bank, Edinburgh; and Mr. Gourlay Steele, portrait and animal painter, brother of the sculptor, and in his own department bidding fair for the highest eminence. At the same meeting the Academy elected Thomas Hamilton, Esq., the eminent architect, to be their treasurer, in the room of Mr. Williams, lately deceased. The academicians, we understand, as with one voice, embraced this opportunity of paying this mark of respect to Mr. Hamilton, to whose judicious counsels and untiring energies exerted in behalf of the Academy the institution owes much of its high character in public estimation. Although the vote was by ballot, it was found that Mr. Hamilton was elected unanimously.

THE WELLINGTON STATUE.—The statue is to be removed—that is a settled matter, although its future destiny is at present undetermined. In common with at least nine out of ten of the public we rejoice at this result of the experiment; that a blot is to be erased; and that the Metropolis is not compelled to exhibit a new proof of national deficiency in taste and judgment. It is understood that the opinion of the Queen, coinciding with that of the Government, and also that of the various "competent persons" whom Lord Morpeth, as Chief Commissioner of Woods and Forests, had very properly consulted, set at rest all doubts upon the subject; and preparations will ere long be made for transferring the huge mass of metal to another site—a worse there cannot be, a better there may be. We consider the Duke of Rutland and Colonel Trench bound in honour to defray the cost of its removal, and not to let it fall upon the sculptor. It has been ascertained that of the members of the Royal Academy there were but two who advocated its continuance upon the arch. We shall, perhaps, hereafter see the work in a position in which it may be fairly criticised; at present it seems to us all hat and cloak—as senseless an effigy as need be. The only public body of whom judgment has been taken (for the Royal Academy was not asked for it as a whole, but its members were addressed severally) is the Institute of Architects, whose Council unanimously resolved—"That the effect of the equestrian statue of the Duke of Wellington on the top of the arch at the entrance to the Green Park is unsatisfactory, and its position there most objectionable."

THE INSTITUTE OF THE FINE ARTS.—A meeting has been held—but too late to be noticed in our Journal, and we cannot say what has been the result—for the purpose of expelling certain refractory members of the Institute: the object, however, may not have been attained; for we believe the laws of the Society require that for such a purpose there shall be two-thirds of the members present, and two-thirds voting for expulsion. While on this topic we may observe that we last month printed the word "Secretary" for that of "Treasurer"; it was the Treasurer to whom we alluded as having completely proved the iniquity of charges—insinuations rather—concerning misapplication of the funds.

FREE EXHIBITION.—Some attempts are making—under the worst possible auspices—to establish a Free Exhibition of Pictures. If such a plan were

arranged by worthy persons, and on a proper basis, it would have our cordial support; but the proposers to whom we refer are mediocre painters, who might thus obtain a little notoriety; there is not, however, a single artist of eminence who would act with them, or contribute a work to their gathering. It is absolutely necessary that we express ourselves thus strongly, inasmuch as some efforts have been made to persuade certain members of her Majesty's Government that a grant of public money might be wisely applied in forwarding the views of the gentlemen to whom we refer!

NEEDLEWORK IN IMITATION OF EMBROIDERY.—A specimen of needlework in imitation of the embroidery of the middle ages has been submitted to us by Miss King, which demands very marked approval. It is designed for the cover of the Gospels; and really approaches so near to being a work of "high Art," as to justify a more detailed notice than we can at present accord to it. It is entirely wrought with the needle—the fine and delicate tints of the faces as well as the bolder draperies and background; parts of it are so exquisitely finished that it is difficult to believe that colours have not been "tinted on." The use of so elaborate a piece of workmanship is not at first apparent; for as book covers it would so greatly increase the price of a book, as to be applicable only on rare occasions; but as altar-cloths for churches, and for purposes appertaining to ceremonies in State and Church, the labours of the lady who produces it might be, in a degree, rewarded. The specimen referred to equals many of the finest examples of ancient embroidery, and is as immeasurably superior to "the Berlin work" in frequent use, as the wrought marble is to the stucco stamp in architecture.

THE POET MOORE.—Various paragraphs have appeared in the newspapers reporting the dangerous illness of the Poet; and a quotation from a French journal—describing him as "dying in a remote corner of Ireland"—has gone "the rounds of the press." We have before us a letter from Mrs. Moore, dated October 11, from which we extract the following passage:—

"I know you will be happy to hear that the newspaper report of Mr. Moore's health is *entirely false*; he was a little suffering from the prevailing epidemic, but it did not keep him from visiting or exercise. You know we have been spending a few days at Bowood; and since then have been to Devizes to hear the Rock Band."

Although the rumour has already received a contradiction, we are sure we shall give pleasure to thousands by thus confirming the good tidings of the Poet's health: long may the blessing be preserved to him!

A BUST OF SIR I. BRUNEL has been produced by Mr. P. Clerc, in order to gratify the wishes of the numerous friends of the accomplished engineer. It is life-size, and certainly a very striking and agreeable likeness.

FINE ARTS IN CALCUTTA.—A gallery for the exhibition of works of Art has been ordered to be reported on by Colonel Forbes. It is to be erected on the Esplanade, and the Government have offered to contribute 5000 rupees; the remainder is to be raised by private subscription, or probably in shares.

MAGNIFICENT ALBUM.—The younger branches of the Royal Family of France have presented to their sister-in-law, the young Duchess de Montpensier, an album containing drawings by the most eminent modern artists of France and Germany. It is referred to by our Paris correspondent. Among them the most admired is a drawing by Ingres, "The Infant Jesus Preaching in the Temple in the midst of the Doctors." The binding of the book is very splendid, representing the great masters of the various schools, executed in a kind of arabesque work, richly gilt. It is bound by Gruel; and probably we shall procure an engraving of it for our Journal.

ETON COLLEGE.—The large east window of Eton College is being filled with stained glass. Lord S. Kerr fell dangerously ill at Eton a short time back; and the Marchioness of Lothian, his mother, has signified to the Provost and Fellows her intention of causing one of the yet unoccupied compartments to be filled up with the figure of an apostle, to commemorate the recovery of her son. The present Etonians are about to order three more compartments to be filled; when these are completed, there will be only eight left unoccupied.

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son. In Paris, and in other parts of the Continent, models of both sexes are abundant; but in London there is a deficiency of good male models—a fact somewhat surprising, considering the employment which awaits eligible persons of this class. One important consideration has, of course, been entertained by these gentlemen respectively, that is, the terms upon which they propose to receive students: if these be beyond what students can obtain instruction, and be allowed to practise, for in Paris, they will still resort thither; if not, there is no reason why the atelier of each should not be satisfactorily attended; for it falls especially within our province to remark periodically how many there are who want practice and instruction.

THE ART-UNION OF PRAGUE.—The Art-Union established in this city increases in public estimation. At the last exhibition the number of visitors amounted to 16,480, and twenty shareholders bought forty pictures valued at £1000 sterling. The Union purchased works to the amount of nearly £800. The number of shareholders increases, not only in Bohemia, but in Silesia and Galicia, where no such associations had hitherto existed. In the past year the number of members was 2473; this year it amounted to 2966. The Art-Union of Prague has devoted a separate sum (18,000 florins) for the erection of public monuments.

PORCELAIN PAINTINGS AT MUNICH.—The King of Bavaria, some time back, expressed a desire to have the pictures in the royal collections copied on china. The result is, that a large number of tablets have been executed, containing excellent representations of the original works of the various masters whose paintings adorn the galleries of Munich. As may reasonably be expected, these copies are not of equal merit. Among the best is one by Adler of the portrait of Albert Durer, who has also produced some admirable plates after Leonardo da Vinci, Correggio, Perugino, and Raffaele. Nachtmann in flower painting, Heinsmann in landscape, Lefebure and Wanbenger, animal painters, have also greatly distinguished themselves. There are ninety-four of these tablets already completed, all of them beautiful and unique specimens of the art.

STATUE OF SIR EDWARD BARNES.—Mr. Weekes, the sculptor, has recently executed in bronze a statue of this distinguished officer, which is to be erected at Colombo, in Ceylon. The expense of the work is defrayed by a public subscription, set on foot and raised by the inhabitants of the island, in testimony of their esteem and respect for the gallant General, who was Governor of Ceylon for many years. We had no opportunity of inspecting the statue previously to its being shipped for its place of destination, but we hear it spoken of as a meritorious work of Art.

PORTRAIT OF SHAKSPEARE.—According to the "Builder," a picture has recently come into the possession of the Bishop of Ely, which is said to be an undoubted portrait of the great dramatist. It was found in an obscure broker's shop, where nothing could be learned of its previous history. There is no name upon it, but "Et. 39, 1603," has been discovered during the process of cleaning. This date accords with the age of Shakspeare in that year. The picture has been seen by competent judges, who pronounce it a veritable likeness. Should this prove to be the fact, a great discovery has unquestionably been made.

ARCHITECTURAL SCHOOL OF DESIGN.—A Mr. Charles Gray, it appears, has it in contemplation to form a School of Design for the study of Architecture. Such an establishment has long been required, and we doubt not will be supported in a manner every way worthy of the importance of the subject—provided Mr. Charles Gray be a gentleman of talent, of which we have no means of judging.

RAFFAELLE AND MICHAEL ANGELO.—M. Fabri, a picture dealer at Rome, has discovered a portrait of Cardinal del Monte, said to be by Raffaele. The work, excepting some parts which have been injured in the cleaning, is stated to possess all the qualities of excellence we are accustomed to see in the productions of this great artist, and is very similar to that of the fresco in the Vatican which represents "The Laying Down of the Canonic Law." Mr. Macpherson, an English artist now in Rome, has purchased from a dealer, who was in possession of some of the refuse of the Fesch collection, a work ascribed to Michael Angelo. The subject is "The Entombment." Report speaks in the

highest terms of this composition, and it is expected that an engraving in outline of it will shortly be published. A label of tin on the back of the canvas, with the lilies of the Farnese family, showed that it once belonged to that collection, and this led to the discovery of its great value.

AN ENGLISH NEWSPAPER IN ROME.—We announce with very great satisfaction the establishment of an English newspaper in Rome, which, conducted with liberality and assiduity, must prove a boon to English residents in, and visitors to, Italy. It is entitled "The Roman Advertiser, Journal of Science, Literature, and the Fine Arts," and is published every Saturday evening by L. Piale Monaldines, Library, 79, Piazza di Spagna, price 10 bajocchi (5d. English). The first number appeared on the 24th of October, and is a small 4to. paper of eight pages. It commences with an editorial introduction, which pledges the journal to the instruction and entertainment of British subjects, who may for a longer or shorter period sojourn at Rome; and with such view proposes noticing everything of interest coming within the usual range of a newspaper, but necessarily declines everything like political or religious discussion. One of the articles is a history of the famous Academy of St. Luke; another describes the October festivities in Rome; after which is a paper devoted to archaeological researches in progress at Terracina. There are instructions for strangers as to passports—the hours at which the mails arrive and depart—a list of physicians in Rome, eleven in number—of bankers, five firms. These are followed by a list of English artists: those mentioned are Miss Chauner, Mr. R. S. Macpherson, Cromek, Tobin, and Penny Williams, painters. Of sculptors the names given are—Digby, Wyatt, Gibson, Macdonald, Theed, Gott; but several are omitted, as Hogan, who occupies the studio of Canova; Smith, Caldwell, Jennings, and others, who perhaps are not stationary at Rome inasmuch as to be termed residents. It is a matter of great interest to travellers to ascertain what is open to them in each day in the week; this is provided for here by the announcement that on Monday the Museum of the Capitol is open from two till five p.m., and also the Gallery of the Villa Borghese, from eleven to half-past four; on Tuesday there is vesper service at St. Peter's; on Wednesday, high mass and vespers at St. Peter's, and the Gallery at the Rospigliosi Palace; on Thursday, the Gallery and Museum of the Vatican; on Saturday, the Rospigliosi Gallery and the Villa Torlonia; and daily, the Borghese, Doria, Corsini, Sciarra, Colonna Barberini, Farnese, Farnesine, and Colonna Galleries, and the Orti Farnesine, &c. &c. As objects of Art demand so great a share of the traveller's attention in a visit to Rome, this paper must necessarily devote a large share of attention to these, and indeed there is in this respect a fair field at Rome for communications of the deepest interest; moreover, if conducted with a view to its own real interest, and the facilities of visitors, it cannot fail to be extensively supported, for the want of such a paper has long been severely felt in Italy.

REVIEWS.

THE ANNUALS.

ACKERMANN'S FORGET ME NOT; A Christmas, New Year's, and Birthday Present. Edited by FREDERICK SHOBELL.

This little volume, notwithstanding its appearance in a pea-green suit delicately laced with gold, has attained a good old age; we believe this is its twenty-second anniversary, and despite the changes—the passing away of many whose genius shed lustre on its pages—it is still edited by the same *littérateur* who first ushered it into the world. What a sensation it created the year of its birth, when it appeared in "humble imitation" (so ran the phrase) of those gift-books so popular amongst the home-loving and amiable Germans. The "Forget Me Not" was not destined to remain alone in its glory: Mr. Alaric Watts came forth with his "Souvenir," Mr. S. C. Hall with his "Amulet," Mr. Pringle with his "Friendship's Offering," Mr. Chas. Heath with his "big books" in blue and crimson, followed by a perfect host of long-forgotten "ones" until our drawing-room tables warped beneath the load of "Annals"; and sums of money were given for minute en-

gravings that would not now be paid for illustrations six times the size, of nearly equal merit! Everything has its insanity; those were the days of insane engraving, when it was necessary to carry a microscope to appreciate the efforts of Mr. Le Keux, and the stippling of Mr. Thompson. It is impossible to say what may follow; we have seen books too large to be read, and prints almost large enough to paper a room. We may desire to fancy our "tight little island" a second Broddingnag, and move about on stilts!

As to our old friend the "Forget Me Not"—arrived at a "green old age"—it certainly evinces signs of age, though not of decay; there are some engravings fair to look at, though not claiming in any way much criticism; and the literary portion is, as a whole, of more than average merit. "The Two Suitors," by Eden Lowther, is a pleasant enough tale of the times of Charles II.; "The Good Angel," by Miss Youatt, is a touching story of Italian life; "The Planter of Louisiana" is cleverly constructed; and "The Broken Spear" is an exciting narrative of life amongst the Kaffirs; Miss Pardoe contributes a story, and the poetry is by the old favourites of our periodical literature. Were the habit of this pretty volume grey, instead of green, it would be welcome to us as the face of an old and pleasant friend.

THE BOOK OF BEAUTY.

THE KEEPSAKE.

"The Book of Beauty" and "The Keepsake," this year, as far as their literature is concerned, present by no means as attractive a list of distinguished names as in earlier times. The accomplished editor herself has been chary of her contributions; but, despite these disadvantages, the books continue to retain their places on the drawing-room table. "The Book of Beauty," instead of portraits of the aristocracy, supplies its admirers with a gallery of "Byron Beauties"—a novelty, if not an improvement. The frontispiece is a pretty caprice of Egg's, illustrating the poem—

"Thou art not false, but thou art feble."

The series consists of twelve—some happily and some feebly conceived; they are produced, as heretofore, under the superintendence of Mr. Charles Heath, and, as engravings, are reasonably good examples of the dotted style. "The Book of Beauty" contains contributions from the pens of Mrs. Abdy, Miss Camilla Toulmin, Mrs. Torre Holme, Miss Garrod, Miss Power, Barry Cornwall, Lady E. Stewart Wortley, Albert Smith, Mr. Monckton Milnes; also an excellent story by Miss Grace Angula; an interesting "Legend of Decca," by Colonel Mundy; a good Florentine tale by an anonymous contributor; some sad and touching birthday verses by Mrs. V. Bartholomew. The Baroness de Calabrella sets forth "The Evils of Procrastination," and Charles Swain and a lady, Mrs. Acton Tindal, hallow the volume by two very charming little poems on nearly the same subject.

"The Keepsake's" illustrations, without presenting any novel feature, are, taken as a whole, inferior in variety and design to those of former years; the frontispiece is from a charming picture of Frith's—a lady with an abundance of dark tresses, and a soft and tender expression, "loving and lovely." There are three architectural subjects from the easel of Lake Price; two of simple single figures by Edward Corbould; one of Watson's, called "The Sisters," cannot fail to remind those who turn over the book for the sake of the pictures of Watteau's "Ladies in the Open Air"; it is, however, a pleasant picture, and beautifully engraved. "The Jew's Daughter" is the old reading of "Shylock and Jessica"; Cattermole's "Rachel" is a young girl with a pitcher by a well; and "The Débardeur's First Love" is an unmistakable picture "from the French"—clever and unpleasant. Lady Blessington has graciously ceded the point of honour to Miss Toulmin, and the volume opens with a very well-conceived and well-developed story by that young lady; it is the very best short story we have ever read of hers, and quite free from the "weight of words" which occasionally overpower her incidents: she is always rational and interesting, but this tale develops a depth of feeling and unaffected power which shows there is much to expect from her "hereafter." Walter Savage Landor has only contributed enough to make us wish for more; and Lady Blessington's tale of "The Baptistry of St. Mark's" is distinguished by her peculiar talent. Mrs. Abdy knows

how to amuse and instruct in all she writes; and a very charming little poem, "The Indian's Address to the Stars," is founded on so wild and simple an Indian legend that, as we have not room for the poem, we quote its origin: it is in the author's own words:—

"Among the very lowest classes of Musselmanns in Bengal there is found a superstition wonderfully graceful as emanating from so degraded and unintellectual an order of mind. It is, that the stars are the eyes of the dead, watching from Paradise over their friends on earth. The Argah from whom the writer learned this adduced that she knew her husband was among the number and looking down on her; but, when told to point out in what part of the heavens, she alleged she could not distinguish his eyes amongst the countless myriads."

Farther than this we cannot say of these Christmas books—almost the sole survivors of the once-abundant family of annuals: our praise is but weak; the truth is, and must be told—the race has "run to seed." Even Lady Blessington grows weary of her yearly task, and Mr. Heath manifests a disposition to doze over it.

FISHER'S DRAWING-ROOM SCRAP-BOOK. By the Hon. Mrs. NORTON.

In her preface to this charming and varied volume Mrs. Norton evinces some displeasure at sundry "observations founded on the supposition that the lines accompanying the portrait of Lady Adela Villiers were written after she became Lady Adela Ibbotson." We regret that Mrs. Norton should have condescended to throw away a sentence upon the senseless gossip of those whose ignorance is on a par with their ill-nature. Lady Adela's portrait was arranged for publication *seven months* (!) before the fair lady took unto herself wings to fly from parental authority. Mrs. Norton may well say the public know little of the time and preparation necessary to the production of an ornamental work. She might have said of "any work": for, high as is the pressure upon the taxed and overwrought brain of the author, the public has no general sympathy with it, and seems far too ready to seek for "flaws" in the source from whence enjoyment may be derived. In this instance the impossibility of Mrs. Norton's being influenced by an event of which she had no foreknowledge, renders the malignant absurdity quite unworthy of a passing thought. Besides the poems contributed by the editor, the "Drawing-room Scrap-book" contains poems by Lady Dufferin, the Hon. Mr. Phipps, Lord John Manners, Mr. Thackeray, Mr. Monckton Milnes, and (now so rarely found among us) Sir E. Bulwer Lytton. Our readers will, therefore, believe that it is a rich and varied miscellany. "The gifted sisters" have worked together *con amore*. Mrs. Norton has plucked her pen from an eagle's wing, and writes with power as well as beauty; and Lady Dufferin, playing at folly, and blending wisdom with her wit, has been a most valuable auxiliary. We should have rejoiced to transfer some of these true flowers of poetry to our columns. The illustrations are as usual;—a dormitory it required much skill to invigorate, but Mrs. Norton has proved herself quite equal to the task.

FISHER'S JUVENILE SCRAP-BOOK. By the Author of "The Women of England."

The vignette to this pretty book is from a miniature by Sir William Ross, and is most unaccountably called "Woman's Lot." The child has bows on her shoulders, and her hair hangs in long ringlets. Is this "Woman's Lot"? but then the picture-frame is garnished by lilies and roses. Are they "Woman's Lot"? We confess ourselves at fault! Engravings sometimes appear with very unaccountable titles. We remember a young lady in male attire coming out in a book, as "Rosalind"; the following season she figured as "Dorothea." We met her again within the sanctuary of an ornamental border, composed of wild flowers and tangled weeds, and here she was called "The Forest." We lost sight of her for several years, until suddenly she smiled upon us from a shop-window, having been carefully repaired, contracted into an oval, and re-baptized "Amy." But, really, the editors of Mr. Fisher's publications must be woefully perplexed to find names, and, having found them, to write to the plates: reversing the order of things—for certainly pictures ought to be made to fit "tales," not tales "to fit" pictures. Mrs. Ellis has achieved a well-deserved popularity; and this little volume will be as welcome to her admirers as its predecessors. It contains the usual quan-

tity of prose and poetry, well suited to enliven and interest young persons during the holidays.

NEW YEAR'S DAY. By Mrs. GORE. Publishers, FISHER and JACKSON.

This is one of the pretty little gift-books called into existence by the success of Mr. Dickens's Christmas tales. Mrs. Gore is not at home in tales of humble life—simplicity is not her forte. She excels in rapid and brilliant delineations of society; her atmosphere is the drawing-room and the modern council chamber. However excellent her intention, she does not understand the humble. With this exception to the tale now on our table, there is much in it to admire. Mrs. Gore always writes with much ease, and expresses herself gracefully; her pen is well practised, her knowledge of the world extensive, and her spirit enduring; consequently much in "New Year's Day" cannot fail to interest our readers; and, as it is designed to awaken healthy sympathies and kindly feelings in the rich towards the poor, it is a gift which may safely be presented to those who expect such offerings from their relatives at Christmas.

TALES FOR YOUNG PERSONS. By AGNES LOUDON. Publishers, BOWDERY and KIRBY.

Agnes Loudon is the daughter of the late Mr. Loudon; and as her mother, both before and since her marriage with that extraordinary man, was, and is, distinguished in the world of letters, it is not matter of astonishment that their child inherits much of the talent of both parents. To say that a young lady of fourteen has something to learn is not to invite contradiction, but there are no symptoms in this very pretty book that the young lady has anything to *unlearn*; and, moreover, there are evidences of excellent observation and sound reasoning, which lead us to hope that, when her mind becomes matured, she will maintain for her name the high and honourable reputation it has acquired.

The volume will be read with pleasure by young persons; but persons of more mature years may profit by "The Lost Gloves," and "The Young Authoress." Our young friend's mind is rightly directed, and a fairy story evinces imagination as well as taste. The illustrations are by Mr. Gilbert; and the volume is very nicely got up.

PARTNERS FOR LIFE. A Christmas Story. By CAMILLA TOULMIN. Illustrated by JOHN ABSOLON. W. S. ORR, London; DAVID CHAMBERS, Glasgow.

Another Christmas book by a lady!—and by one whose short tales and graceful and tender poetry are carrying her name into every household, and will extend her influence both abroad and at home; for it is always exercised for good.

The present story is written with a firmer hand, with infinitely more self-confidence, than Miss Toulmin has heretofore evinced. Without being one of those "rights of women" advocates who stare men out of countenance, and would usurp a position foreign to that which the ALLWISE commanded they should occupy, Miss Toulmin evidently loves her sex, and wishes them to be worthy of the highest love and honour—their two great rewards for well-doing. With the exception of one character there is nothing very new in the construction of the tale, or the attributes with which fathers, mothers, lovers, maidens, husbands, and wives are invested. The incidents are such as progress among us day by day; and this constitutes the great charm of the story. It is one of real life—the characters are clearly developed; and though we have a decided objection to unequal marriages, thinking that Mr. Hamilton Howard Hamilton had not exactly a right, from his position, to the exclusiveness he claimed, we do not see his reasons against his son's marriage at all in the light he saw them. We have not space to analyse the story, or dwell upon its varied lights and shades; but we can recommend it very cordially; and there are so few families in the world of fiction better developed than the Merrythorpes, that, were they alone the staple commodities of the book, it would deserve a place upon the tables of all who delight in the sunshine of the best natures: indeed the working out of Jeremiah Merrythorpe's earnest character, which we have alluded to as being original, proves Miss Toulmin's talent to be of a very high order, and makes us the more regret that her powers have not been heretofore concentrated on works of more import-

ance than the productions which pass away with the journal we lay down when the day is ended. Not that we have ever had reason to accuse her of careless or thoughtless writing: she has always a purpose to work out, and generally works it out well; but short tales, however they may school the author in concentration, straiten and cramp the style; and the knowledge of this fact caused us to be unprepared for the graceful eloquence which distinguishes this tale above all Miss Toulmin had previously written. "Partners for Life" gave her the opportunity of developing that which in her previous stories she could only allude to; and, although deep sympathy with the sorrows of others imparts a sadness to much that she writes, she has warmed with the generous sympathies of the Merrythorpes, and given us a book which demands our cordial commendation. We shall earnestly look forward to meeting her on a still more extended subject, convinced that she only wants opportunity and nerve to take her place amongst our very best writers of fiction.

PICTURES OF COUNTRY LIFE; AND SUMMER RAMBLES IN GREEN AND SHADY PLACES. By THOMAS MILLER. BOGUE, Fleet-street.

This is indeed a "picture book,"—for country scenery is brought so vividly before the reader that he sees what the author *tells*. With the exception of the preface, the volume is certainly conceived and executed in a most happy spirit. The perfume of the flowers rises in sweetest incense at his command; and the song of the birds echoes through the quiet chamber. It is one of those soothing, tender books that make

"A sunshine in a shady place."

and, if there are glimpses of the melancholy inseparable from existence, they serve but as contrasts to the brightness which Almighty goodness sheds upon the world. The woodcuts with which this charming volume is embellished are worthy of the letterpress; and this is the highest compliment we can pay them. Mr. Miller's style has become polished by practice, and his gracefulness is only surpassed by the truth of his delineations.

FIRST READING OF THE BIBLE IN THE CRYPT OF OLD ST. PAUL'S, Anno 1540. Painted by GEORGE HARVEY, R.S.A.; engraved by ROBERT GRAVES, A.R.A. Publishers, H. GRAVES and Co.

The fame of Mr. Harvey is by no means limited to his native country; his paintings have been among the leading attractions of our Royal Academy; occasionally they have visited the English provinces; and, perhaps, his talents are as highly appreciated in England as in Scotland—where he is considered, and justly, as at the head of his profession. His works invariably afford evidence of mind; they are at all times carefully finished, and exhibit thought and industry well applied; but the sources to which he refers are such as cannot fail to suggest originality of treatment; his pictures are never the repetitions of hackneyed incidents; he seeks in histories—but apart from their beaten tracks—such themes as are worthy of months of labour—themes which, although little known, deserve such immortality as Art can give them. We have here an apt example:—

"The scene represented in the picture is laid in the Crypt of Old St. Paul's, London, and the point of time chosen is in the spring of the year 1540, immediately after the installation of Bonner as Bishop of London, and before the downfall of Cromwell. The book, which is before Porter, the reader, is open at the Epistle of St. Paul to the Colossians, in which the sacred writer, with so much fervour, denounces the imposition of ceremonies, with whatever show of wisdom, as well as false philosophy and vain deceit, 'after the traditions of men.' The reader is in the first chapter, and has just come to the words—'Giving thanks unto the Father, who hath delivered us from the power of darkness, and hath translated us into the kingdom of his dear Son.'"

The work is in truth a forcible and eloquent reading of one of the most important and impressive passages in the history of an eventful time; the bent and sickly youth, poring so earnestly and fervently over the sacred volume, as if exhausting

• We lately recorded the award of the Liverpool prize of £50 to Mr. Harvey for the work 'under review'; this was no slight achievement, when among his competitors for the honour were many productions of very high merit—among others 'The Fallen Minister,' by Mr. E. M. Ward.

in the task the last drops in his lamp of life, stands beside one of the huge pillars in the Crypt of Old St. Paul's; his small congregation of eager listeners comprise old age, manhood, womanhood, and childhood; he is sowing the seed that is to produce the Reformation. The selection of such subjects is honourable to the artist; it has been here skilfully treated as well as wisely chosen; the scene is realized; sympathy is excited; in the wasted form and worn features of the preacher we read the truths he labours to impress; and that he has impressed them we feel assured; for his audience are not mere lookers-on; they are parts of the simple yet solemn ceremonial—eager, hopeful, and confiding listeners to the first lesson they have learned from the Book of Life. The production of such pictures is a boon of no ordinary value: it is applying Art to its highest and best purposes. The work has been worthily rendered; the print is a fine line engraving by Mr. Robert Graves. His task has been performed with great ability; and cannot fail to augment his established reputation.

THE BASHFUL LOVER AND THE MAIDEN COY. Painted by FRANK STONE; engraved by SAMUEL BELLIN. Publisher, T. BOYS.

This is one of a series (each, however, being perfectly distinct, and with interest apart, from the other) which Mr. Boys has published, or is publishing, from the pictures of Frank Stone—in which the artist is illustrating the adage,

"The course of true love never doth run smooth."

The pictures have been very popular, and the prints cannot fail to be equally so; for they have been engraved in a masterly manner by Mr. Bellin. The subjects come home to every heart; they are graceful and touching incidents of "home history," commemorating themes and characters essentially English, which all can understand and all appreciate. In the print before us, a young English girl, 'The Maiden Coy,' is sauntering along a green lane; she expects her lover, and will not be disappointed, for he is close at hand. Nay, it is certain that she has heard his footstep, although it may be the youth is too "bashful" to have called her name; and she walks on with that pretty coquetry which seems to say "his coming is a matter of indifference to me"—words that receive contradiction from her blushes and the throbbings of her heart. It is a sweet picture of what has been often, and will often be again, as long as the young have warm pulses, and Nature sways the affections of youth. The interest of the picture is enhanced by the introduction of a lesser maid—a sister it may be—who, not comprehending the motives of the village coquette, marvels why she does not turn back to greet her lover who approaches. Few more pleasant prints have been produced; the tale is told with most agreeable effect; it is one that cannot fail to be attractive to all classes.

THE FIRST APPEAL. Painted by FRANK STONE; engraved by SAMUEL BELLIN. Publisher, T. BOYS.

In this print the story is carried—not out, but on. 'The First Appeal' is, however, painful rather than pleasing; the youth looks more frightened than bashful, and seems terribly oppressed by that faint heart which never yet won fair lady. The artist need not have made him so very lackadaisical, or dismal, in his wooing. The maiden is admirably pictured; she is listening to be sure; hearing, without answering, all he has to say; but there is the usual affectation of indifference in which the heart has no part; and if the suit does not prosper it is the lover's fault. As a "companion" to the one we have just noticed, the work is of much interest; considered apart, it would be by no means so general a favourite.

AN ORIGINAL WORK IN STAINED GLASS. By WM. WARRINGTON. London, JOHN WEALE.

Specimens of stained glass windows so faithfully executed in the taste of the middle ages that we might doubt their age at first sight, and imagine them to have been fabricated at the period so successfully imitated. The work, therefore, does credit to Mr. Warrington, whose glass paintings are well known and appreciated, and is a proof

how carefully he has studied the antique style. The "storied windows" of the medieval artists were worthy of this attention; and the rich, full-bodied tints, striking brilliancy, and bold effects produced by them were far superior to the weak, thin pictures introduced afterwards, and which, in design and colour, failed in comparison with the elder works, however much they gained in purity of drawing. Not that ancient glass must be considered as always defective: in this particular the outline is coarse and bold, but not unfrequently abounding in simple elegance and purity of outline. We, therefore, think that a mistake is committed by the modern glass painter, who, in obtaining the effects of the old glass, adds also the defects in drawing, &c., visible sometimes in the original. The window in Braxted Church, given in the present work, we think open to this objection. There seems little necessity for adopting such awkward compositions. In heraldry the case is different; and we think the window comprising the York, Lancaster, and Tudor arms and badges one of the most successful of the series. It is a design for one of the new Houses of Lords, but if adopted or not we are unable to say; its effect is bold and gorgeous, and its subject appropriate. Altogether the work is creditable to the taste and skill of Mr. Warrington, and a good specimen-book of his skill in his art.

INTERIOR OF ROTHERHAM CHURCH. In Lithography, from a Picture by W. COWEN.

This is a print of very large size and of considerable interest, exhibiting, as it does, with singular fidelity, the interior of one of the most venerable and remarkable of the ecclesiastical structures of England. Rotherham Church is supposed to have been built in the reign of Edward IV., by Thomas of Rotherham, who was Bishop of Lincoln, and subsequently Archbishop of York. The possession of so good a copy of it is a matter of no slight moment to the inhabitants of the town, who are naturally, and rightly, proud of so ancient and splendid an edifice. Mr. Cowen's "portrait" of the Church does him high honour; the print bears some evidence of want of perfect familiarity with the art of transfer; but the picture we have seen, and may report of its entire excellence. It is pleasant to find an artist thus commemorating the "glories" of his native place; and we trust the experiment of its publication will be met with the liberality to which it is entitled.

THE WIVES OF ABD EL KADER. In Lithography, from a Drawing by PHILIPPOTEAUX. Publishers, GOUFIL et VIBERT, Paris; GAMBART, JUNIN, and Co., London.

This is one of the brilliantly-coloured prints with which our neighbours supply us abundantly. Two Eastern women are reclining on the divan—the coffee, sherbet, and fruit and flowers by their side or at their feet. Perfect indolence is expressed in form and feature; they are beautiful, but their beauty is of the kind that speaks of neither mind nor soul. The interest of the print is enhanced by the knowledge that the living hours are the wives of Abd el Kader; and the room in which they luxuriate is in the harem of the far-famed chief. A French soldier, it appears, while imprisoned here, chanced to pass by their lattice, peeped in, made a sketch of what he saw, which a distinguished artist of France purchased from him, and made the picture we have here engraved. It has a convincing air of reality: the whole scene is such as to carry conviction of its truth; and conveys an accurate idea of that ease which is not pleasure, in which the wives of Eastern rulers pass their idle existence, from girlhood to age.

THE LAST MORSEL. Painted by M. MAROHN; in Lithography, by LEON NOEL. **THE LAST FRIEND.** Painted by M. ALOPHE; lithographed by the Artist. Published by GOUFIL et VIBERT, Paris; GAMBART, JUNIN, and Co., London.

We have here "a pair" of very interesting prints—touching and sorrowful, yet full of deep pathos, and telling a sad story with marvellous effect. In the one, a poor artist is exhibited sharing his "last crust" with the faithful dog, who has clung to him even unto death, for in the other his "last friend" is watching beside the bed on which he "falls asleep" for ever. As works of Art they

possess considerable merit; but the subjects are too painful to render them extensive favourites.

INNOCENCE AND ROQUERY. Painted by ALFRED DE DREUX; engraved by MARTINEZ. Publishers, GOUFIL et VIBERT, Paris; GAMBART, JUNIN, and Co., London.

M. De Dreux has attained a very high popularity in France as a painter of animals; we have here, if not one of his best, certainly one of his happiest examples; a pretty little maiden is sitting between two dogs; she is breaking her cake, and the two "rogues" are on the watch—the one begging for his share, the other ready to snatch it from her hands. The subject is treated with much grace, and the dogs are pictured with the finest possible character and the best effect. The various accessories are well made out, and altogether the print is of a very attractive character.

DOUCE HARMONIE: TENDRE AMITIE. Painted by A. COLLIN; in Lithography, by DESMAISONS. Paris: HULLA and JOUY, Publishers. London: GAMBART, JUNIN, and Co.

A very agreeable pair of exquisitely coloured prints: the subjects are pleasing, and they have been skilfully treated: in the one, a young Eastern girl is embracing a younger brother—that is, according to the title, "Tendre Amitié"; in the other, a fair maiden of the East touches a guitar to lull a childish sister, who rests upon her shoulder asleep—that is "Douce Harmonie." Without pretending to rank as works of Art, these prints are of a class that always give pleasure. The thoughts, if not original, are touching; and the execution is of an excellent order.

SOUVENIR DU BAL. In Mezzotint, by GARNIER, after COURT. HULLA and JOUY, Publishers, Paris; GAMBART, JUNIN, and Co., London.

This print is of a good class; it represents a beautiful girl, with a fine expressive countenance, recalling in her home the incidents of the gay scene she has just left. It is a work of much merit, and one that may be looked upon with entire satisfaction—a result which does not always occur when the artists of France deal with such subjects.

PORTRAITS OF WILLIAM FARREN AND LARACHIE. Engraved by H. ROBINSON, from Miniatures by CARRICK. Publishers, GAMBART and JUNIN.

We class these prints together, because they are of the same size and form, by the same artists, and obviously designed to be companions; although it is somewhat strange to see our famous English comedian in such close association with the renowned prop of the Italian stage. They are singularly striking likenesses, and have been very admirably engraved; few painters surpass Mr. Carrick in the fidelity of portraiture; and Mr. Robinson stands among the highest as a stipple engraver.

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Victoria R

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